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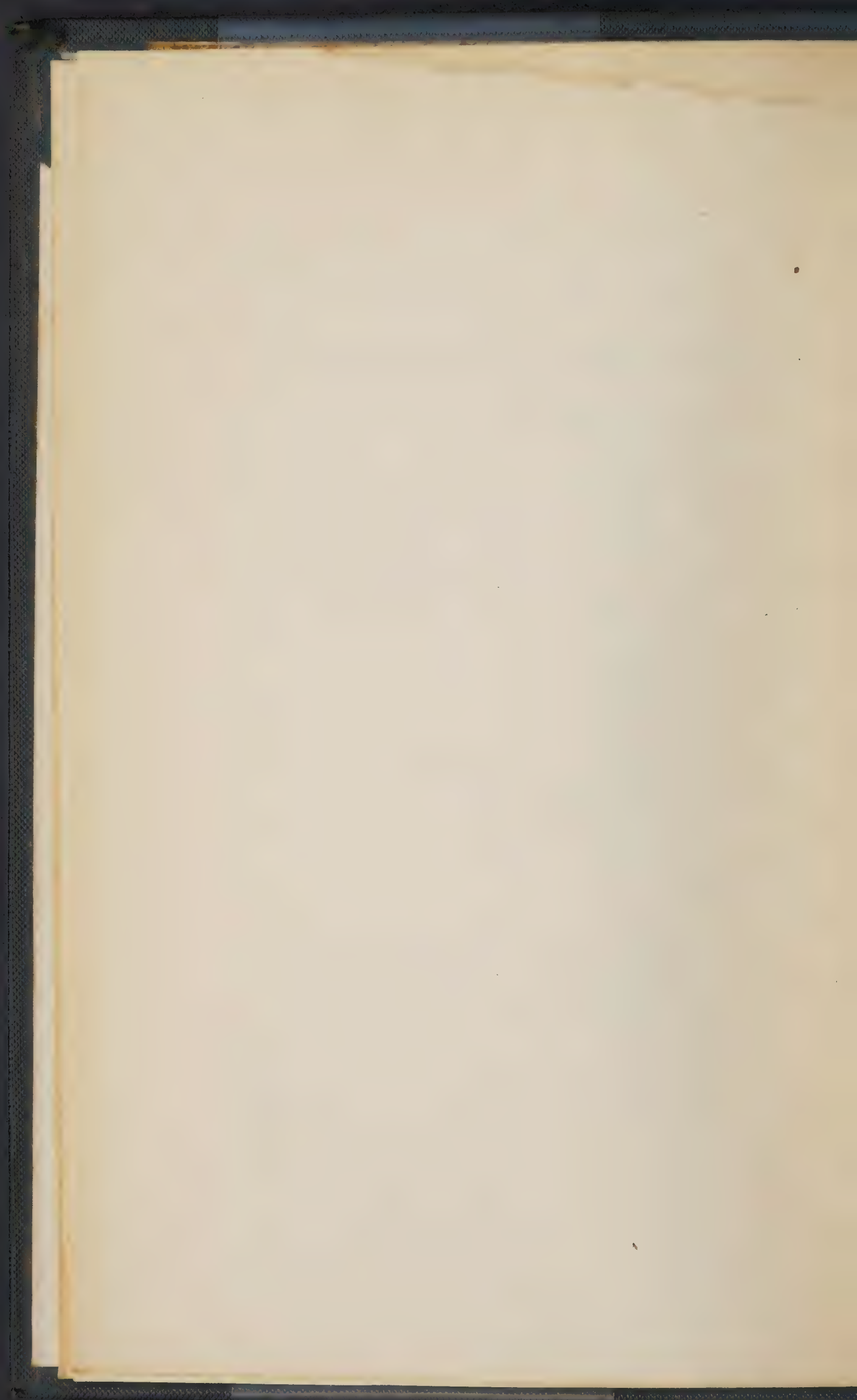
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OF

SHAKESPEARE.

BY

THE REV. ALEXANDER DYCE.

“At hoc, inquires, leve est. . . . Nihil contemnendum est, neque in bello,
neque in re critica.” POBSON *ad Eurip. Med.* 139.

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TO THE

REVEREND JOHN MITFORD.

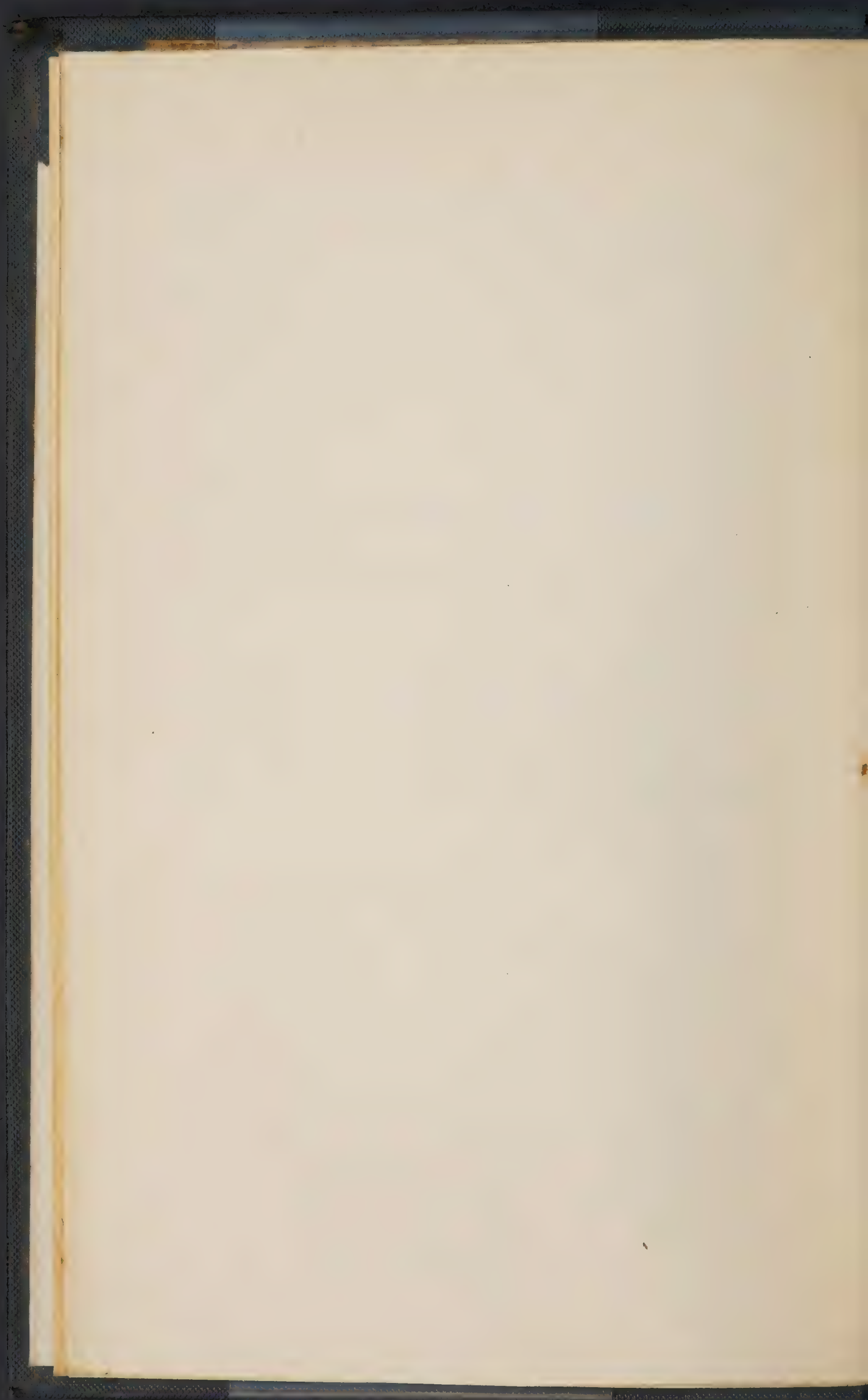
MY DEAR MITFORD,

I HAVE two reasons for inscribing the present volume to you:—the first, because, in the wide range of your learning, you have not neglected the minutiae of verbal criticism; the second, because you at least will read it with a conviction that it originated in pure love to Shakespeare, and not in the desire of decrying the labours of those who have thought themselves competent to become his editors.

Believe me

Your sincere friend,

A. DYCE.



P R E F A C E.

HAD I committed to paper *all* the remarks which occurred to me during a careful perusal of Mr. Collier's and Mr. Knight's editions of Shakespeare, they would have far exceeded the limits of *a single volume*, —for the passages both of the text and notes, to which I found weighty objections, were, like the afflictions of Dicæopolis, *φαρμακοσιονγάργαρα*: even those remarks now printed form only a part of what I had actually written down; but the Publisher very reasonably disliking a bulky book, it became necessary to make the present selection, and consequently to weaken the force of my protest against those two editions.

I must not be understood as if I meant to say that the same faults are always common to the editions of Mr. Collier and Mr. Knight; for, though it is my deliberate opinion that Shakespeare has suffered greatly from both, yet the one appears to me to be sometimes right where the other is wrong, and

vice versa. Some of my remarks apply to the modern editors generally.

The censure which I presume to pass so decidedly on those two editions does not extend to the biographical portions. Mr. Collier's *Life of Shakespeare* exhibits the most praiseworthy research, a careful examination of all the particulars which have been discovered concerning the great dramatist, and the most intimate acquaintance with the history of our early stage. Mr. Knight's *Shakspeare, a Biography*, I have not read.

The few notes on Gifford's edition of Ben Jonson will hardly be considered as out of place in a volume of this description.

A. DYCE.

ERRATUM.

Page 3, l. 25, for "the barge she rode in" read "the barge she sat in."

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REMARKS, &c.

THE TEMPEST.

[Vol. i. COLLIER; vol. iv. KNIGHT.]

ACT I.

SCENE 1.—C. p. 9; K. p. 139.

“ *Alon.* Good *boatswain*, have care. Where’s the master? Play the men.

Boats. I pray now, keep below.

Ant. Where is the master, *boatswain*?”

Mr. Knight gives the last of these speeches thus;

“ *Ant.* Where is the master, *boson*?”

and with the following note;

“ In the first edition (1623) Antonio here uses the sailor’s word *boson*, instead of the more correct ‘boatswain,’ which is put in the mouth of the King of Naples. The modern editors have made no distinction; although the language of the king, throughout the play, is grave and dignified, and that of the usurping duke, for the most part, flippancy and familiar. The variation in the first edition could scarcely be accidental.”

The “variation” arose merely from the unsettled state of our early orthography.

In Taylor’s prose tract called *The Dolphins Danger and Deliverance*, &c., we find; “Fran. Constable, *Boatswaine* . . . Hump. Lee, *Boatsons* mate.” p. 32; “and the *Boson* (seeing them flye) most vndantedly with a whistle blourd them to the skirmish, if so they durst.” p. 35,—*Workes*, ed. 1630. Here we have the word spelt in *three ways*.

I may notice, that an expression which immediately precedes the present passage, “Blow, till thou burst thy wind,” occurs (slightly varied) in Taylor’s description of a

A rotten carcass of a *butt*, not rigg'd,
 Nor tackle, sail, nor mast; the very rats
 Instinctively have quit it: there they hoist us," &c.

"So every ancient edition; but since Rowe's time *boat* has usually been substituted for 'butt.' As 'butt' is perfectly intelligible, with reference to the sort of vessel, without tackle, sail, or mast, in which Prospero and Miranda were sent to sea, we retain it." COLLIER.

"*Butt* is the reading of the original copies. It is clear that we are not justified in adopting the modern substitution of *boat*. Whether the idea of a wine-butt was literally meant to be conveyed may be questionable; but the word, as it stands in the original, gives us the notion of a vessel even more insecure than the most rotten boat. Mr. Hunter would adopt *Butt*, (which is the word of the first and second folios, and with a capital) upon 'the great critical canon of the *Durior Lectio præferenda*.'" KNIGHT.

A BUTT (and perhaps, as Mr. Knight says, a WINE-BUTT) big enough to contain, not only Prospero and his infant daughter, but "food," "fresh water," "rich garments, linens, stuffs, and necessaries," and several "volumes" from Prospero's library!!—it must have been the Great Tun of Heidelberg, borrowed for the occasion. Why did not Mr. Knight insert here a wood-cut of this remarkable vessel? it would have formed a much more interesting illustration than "the barge she rode in," which he gives us in *Antony and Cleopatra*.

Surely the context is alone sufficient to stave the "*butt*;"

"not rigg'd,

Nor tackle, sail, nor mast;"

(If the vessel in question had really been a BUTT, would Prospero have complained of such deficiencies?—deficiencies which no human ingenuity could have supplied.)

"the very rats

Instinctively have quit it."

(Do those animals live in *butts*?—The rats "instinctively" had left the *boat*,—they knew by instinct that it was likely to go to pieces.)

On the words, "Nor tackle, sail, nor mast," Mr. Collier

observes; "See R. Greene's 'Pandosto, or the Triumph of Time,' in Shakespeare's Library, vol. i. p. 18, where he gives an account of the turning adrift of the heroine 'in a boat having neither saile, nor rudder to guide it;'"—a note which, if it proves any thing, proves that "*butt*" is *not* the right reading in *The Tempest*.

ACT II.

SCENE 2.—C. p. 48; K. p. 176.

"*Cal.* I pry'thee, let me bring thee where crabs grow;
And I with my long nails will dig thee pig-nuts;
Shew thee a jay's nest, and instruct thee how
To snare the nimble marmozet: I'll bring thee
To clustering filberds, and sometimes I'll get thee
Young *scamels* from the rock."

"It has been doubted whether by '*scamels*' (as the word is printed in all the original editions) Shakespeare intended a fish or a bird. *Kamm-muschell* (as Mr. Thoms observes to me) in German, means a scallop, and hence he supposes '*scamel*' may possibly have been derived: Holt also states, though the assertion may require to be confirmed, that in some parts of England limpets are called *scams*. On the other hand, Theobald altered '*scamels*' to *sea-mells*, and that reading Malone followed, on the ground (which is by no means clear) that a sea-mell is a species of gull, which builds its nest in the rock. Under these difficulties we adhere to the old orthography." COLLIER.

"*Scamels*. This is the word of the original; and we leave it as we find it. The word has been changed into *sea-mells*, which the commentators tell us is a species of gull. We believe there is no such word as *sea-mell*, or *sea-mall*, although there is *sea-maw* or *sea-mew*. Mr. Hunter very judiciously observes that the rhythm is destroyed by substituting for *scamels* a word whose first syllable is long." KNIGHT.

That "*scamels*" is a misprint, I have not the slightest doubt. That shell-fish were not intended by the corrupted word, is evident from the epithet "*young*;" for, when the gathering of shell-fish is spoken of, why should *young* ones be especially mentioned?

Mr. Knight is mistaken in supposing that there is no such word as "sea-mall." R. Holme, after describing the *Sea-Mew*, has a separate article on "The *Sea Mall*, the Bill white, but yellow towards the tip, bending towards the point; the feet of a pale green, claws black," &c. *Acad. of Armory*, 1688, B. ii. p. 262. But though there is undoubtedly such a word as *sea-mall*, and though perhaps there is also such a word as *sea-mell*, it by no means follows that "scamels" (*without a hyphen and with a single l*) should be a misprint for either "sea-malls" or "sea-mells."

Qy. is the right reading "*staniels*?" (Our early authors generally spelt *staniel* what is now written *stannyel*: of this a dozen examples might easily be adduced.)

In the first place, "*staniels*" comes very near the trace of the old letters,—

scamels

staniels.

Secondly, "*staniels*" accords well with the context, "from the rock;" for the "Kestrel, *Stannel*, or Windhover is one of our most common species [of hawks], especially in the more *rocky situations and high cliffs on our coasts, where they breed*." Montagu's *Ornith. Dict.*

Thirdly, in another passage of Shakespeare, where nobody doubts that the genuine reading is *staniel* (or *stannyel*), all the old eds. exhibit the gross misprint "stallion;"

"And with what wing the *stallion* checks at it."

Twelfth-Night, act ii. sc. 5.

SCENE 2.—C. p. 49; K. p. 177.

"Cal. No more dams I'll make for fish;

Nor fetch in firing

At requiring,

Nor scrape trenchering, nor wash dish," &c.

So too Messrs. Malone and Knight!!—

Read "trencher."—That "trenchering" is an error of the printer (or transcriber), occasioned by the preceding words "firing" and "requiring," is beyond a doubt.

ACT III.

SCENE I.—C. p. 50.

“ But these sweet thoughts do even refresh my labours ;
Most *busy*, *least* when I do it.”

“ The meaning of this passage seems to have been misunderstood by all the commentators. Ferdinand says that the thoughts of Miranda so refresh his labours, that when he is most busy he seems to feel his toil *least*. It is printed in the folio, 1623, ‘ Most busy *lest* when I do it,’ a trifling error of the press, corrected in the folio, 1632, although Theobald tells us that both the oldest editions read *lest*. Not catching the poet’s meaning, he printed, ‘ Most busy-*less* when I do it;’ and his supposed emendation has ever since been taken as the text: even Capell adopted it. I am happy to have Mr. Amyot’s concurrence in this restoration.”
COLLIER.

When Theobald made the emendation, ‘ Most busy-*less*,’ he observed, that “ the corruption was so very little removed from the truth of the text, that he could not afford to think well of his own sagacity for having discovered it.” The correction is, indeed, so obvious, that we may well wonder that it had escaped his predecessors; but we must wonder ten times more that one of his successors, in a blind reverence for the old copy, should re-vitiate the text, and defend a corruption which outrages language, taste, and common sense.

SCENE 3.—C. p. 61.

“ *Thunder and lightning. Enter ARIEL like a harpy, claps his wings upon the table, and, with a quaint device, the banquet vanishes.*”

Here Steevens has a long note; but as he appears not to have understood this stage-direction, I may just observe, that the words, “ *with a quaint device, the banquet vanishes,*” mean nothing more than that the mechanist of the theatre was to do his best to make it seem that the harpy had devoured the banquet. Compare what Prospero says soon after;

“ Bravely the figure of this harpy hast thou
Perform’d, my Ariel; a grace it had, *devouring.*”

ACT IV.

SCENE I.—C. p. 69; K. p. 198.

“ You nymphs, call’d Naiads, of the *wandering* brooks,” &c.

“ Possibly, *winding* is the true word: all the folios repeat the misprint of that of 1623, *windring*.” COLLIER.

Mr. Knight retains “winding;” and observes in a note, “the epithet, of course, has the meaning of *winding*.”

If “winding” means, “of course,” *winding*, why did not Shakespeare content himself with the latter word? why should he take the trouble of *inventing a word*, which those readers only, who possessed the “quick conceit” of Mr. Knight, could possibly understand?

The true reading, I apprehend, is “winding.”

ACT V.

SCENE I.—C. p. 77; K. p. 208.

“ *Where the bee sucks, there suck I;
In a cowslip’s bell I lie:
There I couch. When owls do cry,
On the bat’s back I do fly,
After summer, merrily:
Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.*”

“ In the original there is no point after ‘couch;’ but it seems necessary, and was inserted by Malone.” COLLIER.

Mr. Knight, in his text, gives the song thus;

“ *Where the bee sucks, there suck I;
In a cowslip’s bell I lie:
There I couch when owls do cry,
On the bat’s back I do fly
After summer merrily:
Merrily,” &c.*

and in his “Illustrations of Act v.” favours us with the following remarks;

“ We point the third line as in the original:—

‘ There I couch when owls do cry.’

Capell and Malone put a period after *couch*. This is making the verb little more than a repetition of the preceding verb *lie*. The original has no stop whatever after *couch*, and it has only a comma after *cry*. Theobald changed the word *summer* into *sunset*. Warburton supports the old reading very ingeniously:—‘The roughness of winter is represented by Shakspeare as disagreeable to fairies, and such-like delicate spirits, who, on this account, constantly follow *summer*. Was not this, then, the most agreeable circumstance of Ariel’s new-recovered liberty, that he could now avoid *winter*, and follow *summer* quite round the globe?’ But here a new difficulty arises. Bats do not migrate, as swallows do, in search of summer. Steevens, with his own real ignorance, says that Shakspeare might, through his ignorance of natural history, have supposed the bat to be a bird of passage. He inclines, however, to the opinion, not that Ariel *pursues summer* on a bat’s wing, but that *after summer is past* he rides upon the warm down of a bat’s back. Excellent naturalist! Why, the bat is torpid after summer. If this exquisite song, then, is to be subjected to this strict analysis, it is difficult to reduce all its images to the measure of fitness and propriety. We are unwilling to introduce into the text any conjectural emendation; for the best interpretation must seem forced when it disturbs a long-established and familiar idea. We therefore follow the original exactly, leaving to our readers to form their own interpretation. Claiming the same liberty for ourselves, we believe the words of the song to be the same as the poet wrote them, but that the punctuation (to express his idea according to our modern notions of punctuation) ought to be as follows:—

‘Where the bee sucks, there suck I;
 In a cowslip’s bell I lie:
 There I couch when owls do cry
 On the bat’s back. I do fly
 After summer merrily.
 Merrily, merrily, shall I live now
 Under the blossom that hangs on the bough.’

We have here all the conditions of Ariel’s existence expressed in the most condensed form. In the *day* the fine spirit *feeds* with the bee, or reposes in a cowslip’s bell. In the *night*, when owls do cry, he *couches* on the bat’s back. The *season* here expressed is that of the latter spring, or *summer*, when the bee is busy, and the field-flowers are spreading their gay colours to the sun;—when the owl hoots, as in the May-time of the ‘Midsummer-Night’s Dream,’ and the bat is

abroad. But there are other seasons. *After summer* Ariel still flies merrily. The spirit has here described his habitual enjoyments and occupations; and then, bursting forth into a rapturous anticipation of the happiness of his freedom, he sees only one long *spring* of future pleasures,

‘ Under the *blossom* that hangs on the bough.’ ”

When Mr. Knight observed that “ in the *night*, when owls do cry, Ariel *couches* on the bat’s back,” he must have entirely overlooked the word “ *There* ” (“ *There* I couch ”), which evidently refers to “ cowslip’s bell,” just as in the first line “ *there* ” (“ *there* I suck ”) refers to the preceding “ *Where* the bee sucks : ” besides, according to Johnson’s *Dictionary*, “ *To couch* ” is “ to lie down on a *place of repose*,” — a definition which certainly does not apply to Ariel’s location on the back of a bat, while that animal is (as Mr. Knight terms it) “ abroad,” *i. e.* ranging about at full speed. In spite of any objections that may be brought from “ natural history,” I believe that Shakespeare intended to describe Ariel as flying on the bat’s back *in pursuit of summer*, like the swallow.

It is now my turn to offer what I consider as the proper punctuation of this celebrated song ;

“ *Where the bee sucks, there suck I ;
In a cowslip’s bell I lie ;
There I couch when owls do cry.
On the bat’s back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.* ”

TWO GENTLEMEN OF VERONA.

[Vol. i. COLLIER ; vol. i. KNIGHT.]

ACT II.

SCENE 4.—C. p. 115 ; K. p. 48.

Val. Yourself, sweet lady ; for you gave the fire. Sir Thurio borrows his wit from your ladyship's looks, and spends what he borrows kindly in your company.

Val. I know it well, sir : you have an exchequer of words, and, I think, no other treasure to give your followers ; for it appears by their bare liveries, that they live by your bare words."

Mr. Knight gives these speeches according to what he calls "the metrical arrangement in the original ;"

Val. Yourself, sweet lady ; for you gave the fire :
Sir Thurio borrows his wit from your ladyship's looks,
And spends what he borrows, kindly in your company.

Val. I know it well, sir : you have an exchequer of words,
And, I think, no other treasure to give your followers ;
For it appears, by their bare liveries,
That they live by your bare words."

Metrical arrangement !

SCENE 5.—C. p. 123 ; K. p. 55.

Speed. I tell thee, my master is become a hot lover.

Launce. Why, I tell thee, I care not though he burn himself in love, if thou wilt go with me to the ale-house : if not, thou art an Hebrew, a Jew, and not worth the name of a Christian."

"This passage has been misunderstood from defective pointing : instead of a period after 'love' as in the old copies, we ought to place a comma, the meaning being that Launce does not care whether Valentine burn himself in love or not, if Speed will but go to the ale-house with him. This reading renders the word *so*, inserted in the second folio, and subsequently adopted by all the commentators, unnecessary." COLLIER.

Mr. Knight gives (what Malone had proposed in a note);

“*Laun.* Why, I tell thee, I care not though he burn himself in love. If thou wilt, go with me to the ale-house; if not, thou art an Hebrew,” &c.

Mr. Collier dislocates and jumbles the text; Mr. Knight leaves it imperfect. That the word, which the second folio supplies, had been omitted by mistake in the first, is evident from the context:—“If thou wilt go with me to the ale-house, *so*; if not, thou art an Hebrew,” &c. In the first scene of this act we have had,

“And, if it please you, *so*; if not, why, *so*.”

And see my remarks under the following passage of *First Part of Henry IV.*, act v. sc. 3, “Well, if Percy be alive, I’ll pierce him. If he do come in my way, *so*: if he do not, if I come in his willingly, let him make a carbonado of me.”

ACT V.

SCENE 4.—C. p. 166; K. p. 103.

“*Val.* Then, I am paid;
And once again I do receive thee honest.
Who by repentance is not satisfied,
Is nor of heaven, nor earth; for these are pleas’d.
By penitence th’ Eternal’s wrath’s appeas’d:
And, that my love may appear plain and free,
All that was mine in Silvia I give thee.

Jul. O me unhappy!”

“Pope thought it ‘very odd for Valentine to give up his mistress at once, without any reason alleged;’ but it may in some degree account for that sudden relinquishment, if we suppose him not to have overheard all that passed between Silvia and Proteus, and to draw a conclusion against her from finding her in the forest with him. There are few stage-directions in the folio, but the word *aside* has been placed by modern editors after the speech of Valentine, ending,

‘Love, lend me patience to forbear awhile.’

It is very easy to imagine him to withdraw, in order to get out of the view of Silvia and Proteus, and to return to the scene, when he

hears the exclamations of Silvia on the violence offered by Proteus. If he had overheard all that was said by them, he would have re-entered before, and no such attempt could have been made by Proteus. To read *withdraws* instead of *aside*, and to mark the re-entrance of Valentine, is all that in this case is required." COLLIER.

The stage-directions added by Mr. Collier to the part of Valentine in this scene (pp. 165, 166) are quite at variance with what was manifestly the author's intention.

Valentine, perceiving strangers approach, retires to the back of the stage. Proteus, Silvia, and Julia enter; and the first words of Proteus declare his love to Silvia. Valentine, in astonishment, exclaims aside,

"How like a dream is this I see and hear!
Love, lend me patience *to forbear awhile*,"

(*i. e.* not to discover myself till I have overheard more); and he accordingly keeps in the background, till Proteus proceeds to assault Silvia. It is evident that, after he has spoken the line last cited, Valentine, *instead of quitting the stage so as to be out of ear-shot*, listens with intense interest to the dialogue between Proteus and Silvia.

A correspondent supplied Mr. Knight with the following explanation of this passage;

"The way in which I would read these three lines is as follows:
'By penitence the Eternal's *wrath's* appeas'd;
And that my love (*i. e.* for Proteus) may appear plain and free,
All (*i. e.* the wrath) that *was* mine in (*i. e.* on account of) Silvia,
I give thee (*i. e.* give thee up—forego).'

In other words, Valentine, having pardoned Proteus for his treachery to himself, in order to convince him how sincere was his reconciliation (justifying, however, to himself what he was about to do by the consideration that even

'By penitence the Eternal's *wrath's* appeas'd),'

also forgives him the insult he had offered to Silvia. The use above suggested of the preposition 'in' appears to me to be highly poetical. It distinguishes between Valentine's wrath on his own account, for Proteus' treachery to himself, and that of Silvia for the indignity offered her by Proteus, which latter Valentine adopts and makes his own, and so calls his wrath in Silvia. The use of the word

'was' also supports this reading. Valentine wishes to express that his wrath was past: had he been speaking of his 'love,' he would have said 'is.'"

Now, neither the "correspondent" nor Mr. Knight (who thinks this explanation of the passage "very preferable" to any other) notice what immediately follows—viz. the speech of Julia;

"O me unhappy!"

She at least understood Valentine's words as conveying a complete renunciation of Silvia in favour of Proteus. Let us see also how they were understood by Charles Lamb and his sister,—two highly gifted and simple-minded persons, who had been reading Shakespeare together all their lives, content with the plain and obvious meaning of his text:

"He [Protheus] expressed such a lively sorrow for the injuries he had done to Valentine, that Valentine, whose nature was noble and generous, even to a romantic degree, not only forgave and restored him to his former place in his friendship, but in a sudden flight of heroism he said, 'I freely do forgive you; and all the interest I have in Silvia, I give it up to you.' Julia, who was standing beside her master as a page, hearing this strange offer, and fearing Protheus would not be able with this new-found virtue to refuse Silvia, fainted, and they were all employed in recovering her: else would Silvia have been offended at being thus made over to Protheus, though she could scarcely think that Valentine would long persevere in this overstrained and too generous act of friendship." *Tales from Shakespeare*, p. 29, ed. 1841."

What I have just quoted is the best possible comment on our text. This "act of friendship" on the part of Valentine is "overstrained and too generous;" nor would Shakespeare probably, if the play had been written in his maturer years, have made Valentine give way to such "a sudden flight of heroism;" but the *Two Gentlemen of Verona* was evidently an early production of the great poet, and in many a volume, popular during his youth, he had found similar instances of romantic generosity.

MERRY WIVES OF WINDSOR.

[Vol. i. COLLIER; vol. iii. KNIGHT.]

ACT II.

SCENE 2.—C. p. 207; K. p. 54.

“ I, I, I myself sometimes, leaving the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you, rogue, will ensconce your rags, your cat-a-mountain looks, your red-lattice phrases, and your *bold-beating* oaths, under the shelter of your honour!”

What is the meaning of “*bold-beating* oaths,” which is passed over by Messrs. Malone, Collier, and Knight, without any comment? Mr. Halliwell’s ms. (see *Account of the only known Manuscript of Shakespeare’s Plays, &c.*, p. 13) has “*blunderbust* oaths,” the writer of that ms. having perceived that the old reading was nonsense.

I have little doubt that Hanmer restored the genuine text when he printed, “your red-lattice phrases [*i. e.* your ale-house phrases], and your *bull-baiting* oaths.”

The mistake might have originated at press from a similarity of sound. It would be easy to adduce many examples of such errors: *e. g.* the old ed. of Massinger’s *Bashful Lover*, act i. sc. 1, has;

“ I have seen him

Smell out her footing like a lime-hound, and *knows* [read *nose*] it
From all the rest of her train :”

and both the 4tos of the same poet’s *Duke of Milan*, act v. sc. 2, have;

“ whose *honour* writ not lord :”

where, in a copy of 4to, 1623, now in my possession, Massinger has crossed out “honour” with a pen, and written “owner” on the margin.

SCENE 3.—C. p. 218; K. p. 63.

“ Go about the fields with me through Frogmore; I will bring

thee where mistress Anne Page is, at a farm-house a feasting, and thou shall [shalt] woo her. *Cried game*, said I well?"

No note in Mr. Collier's edition!

Mr. Knight prints "*Cried game?* said I well?" and concludes a note by observing that "surely Anne Page, 'at a farm-house a feasting,' is the *game* which the host has *cried*. The meaning would be perfectly obvious were we to read *Cried I game?*"

On this passage, in the Variorum Shakespeare, we have more than two pages of annotation, from which nothing is to be learned except that the modern editors were unable to ascertain the right lection, though Warburton came very near it.

Read, "Cried *I aim* [*i. e.* did I give you encouragement]? said I well?" So in act iii. sc. 2 (p. 224), Ford says, "To these violent proceedings all my neighbours shall *cry aim* [*i. e.* give encouragement]."

ACT III.

SCENE 3.—C. p. 228; K. p. 77.

"I see what thou wert, if fortune thy foe were not, nature thy friend."

"So the old copies, which seem to require no change: we must understand *being* after 'nature.'" COLLIER.

Mr. Knight says, "We do not think that a perfect sense can be made of the passage as it stands. The meaning, no doubt, is, if Fortune were subdued by Nature, thou wouldst be unparalleled."

It is evident that there is no corruption of the text, and that Mr. Collier is right in understanding '*being*' after "nature:" the meaning of the whole is—I see what thou wouldst be, having such gifts of Nature, if Fortune did not bar thy advancement. Shakespeare wrote, "If Fortune thy foe were not,"—instead of the more natural collocation, "If Fortune were not thy foe,"—that the words "Fortune thy foe" might answer to the commencement of the well-known ballad, "*Fortune, my foe.*"

SCENE 5.—C. p. 242; K. p. 89.

“ Though what I am I cannot avoid, yet to be what I would not, shall not make me tame: if I have horns to make *one* mad, let the proverb go with me, I’ll be horn mad.”

So the other editors,—leaving an obvious error uncorrected. Read, “ If I have horns to make *me* mad,” &c.

The word “ one ” is frequently printed by mistake for “ *me* : ” *e. g.* in Beaumont and Fletcher’s *Bloody Brother, or Rollo Duke of Normandy*, act i. sc. 1, we find, according to 4to, 1639, and folio, 1679;

“ ’Twill be expected that they should be good,
Or their bad manners will be imputed yours.

Bald. ’Twas not in *one*, my lord, to alter nature.”

while 4to, 1640, gives rightly, “ ’Twas not in *me*, my lord,” &c.

MEASURE FOR MEASURE.

[Vol. ii. COLLIER; vol. iii. KNIGHT.]

ACT I.

SCENE 2.—C. p. 10.

"*Lucio*. Thou concludest like the sanctimonious pirate, that went to sea with the ten commandments, but scraped one out of the table.

2 *Gent*. Thou shalt not steal?

Lucio. Ay, that he razed.

1 *Gent*. *Why?* 'Twas a commandment to command the captain and all the rest from their functions: they put forth to steal."

"It may be doubted whether what follows this interrogatory [*Why?*] do not belong to *Lucio*, rather than to the gentleman who is thus made to ask a question and answer it himself."
COLLIER.

The fact is, the Gentleman does *not* ask a question. Here, as in very many passages of early books, the compositor has put a point of interrogation after "*Why*," when the word is merely used emphatically. So in Beaumont and Fletcher's *Coxcomb*;

"*Ant*. *Why?* this will gaine me everlasting glory."

Works, p. 102. ed. 1647.

"Good deare sweete hart to bed.

Merc. *Why* I am going?"

Id. p. 112.

"—— how dost thou?

Vio. *Why?* well."

Id. p. 114.

"*Madge*. How dost thou now?

Vio. *Why?* very well I thanke you."

Id. *ibid.*

and in their *Triumph of Love* (*Four Plays in One*);

"*Ger*. I would reveal it: 'tis a heavie tale:
Canst thou be true, and secret still?

Ferd. *Why*, friend?

If you continue true unto yourself,
I have no means of falsehood."

Works, p. 544. ed. 1679.

Some years before the appearance of Mr. Collier's edition, Mr. Knight (in his *Pictorial Shakspeare*) had given the passage rightly;

"1 *Gent.* *Why*, 'twas a commandment," &c.

SCENE 2.—C. p. 14; K. p. 387.

"*Clo.* Here comes signior Claudio, led by the provost to prison;
and there's madam Juliet. [*Exeunt.*

SCENE III.

The Same.

Enter Provost, CLAUDIO, JULIET, and Officers; LUCIO, and two Gentlemen."

As there is no change of *place* here, a new "Scene" ought not to have been marked. This impropriety occurs frequently in all the modern editions of Shakespeare: see, for instance, *The Merchant of Venice*, act ii. "*Scene vi.*;" *Pericles*, act v. "*Scene ii.*"

SCENE 4.—C. p. 18; K. p. 391.

"We have strict statutes, and most biting laws,
(The needful bits and curbs to head-strong weeds,)
Which for this fourteen years we have let *sleep*;
Even like an o'er-grown lion in a cave,
That goes not out to prey."

"In the folios, *slip* is printed, in all probability, for 'sleep;' the simile which follows seems to correct the error; and in the next act Angelo says that the law 'hath slept.'" COLLIER.

Mr. Knight,—who retains "*slip*," and says that "the *Duke* compares himself with the animal 'that goes not out to prey,'"—supposes that "*sleep*" was first introduced into the passage by Theobald; but long before Theobald's time, that alteration was made by Davenant in *The Law against Lovers* (a drama founded on the present play and *Much ado about*

Nothing), *Works*, p. 279; and I agree with Mr. Collier in thinking it the right reading.

Both Mr. Collier and Mr. Knight state that the word "Becomes," which occurs a little after, was supplied by Pope: in Davenant's alteration of the passage, *ubi supra*, Pope found "become."

ACT II.

SCENE 1.—C. p. 23; K. p. 397.

"Guiltier than him they try: what's open made to justice,
That justice seizes: what know the laws,
That thieves do pass on thieves? 'Tis very pregnant," &c.

The passage ought certainly to be arranged (as Steevens suggested) thus;

"Guiltier than him they try: what's open made
To justice, that justice seizes: what know the laws,
That thieves," &c.

SCENE 1.—C. p. 24; K. p. 398.

"Some rise by sin, and some by virtue fall:
Some run from *breaks of ice*, and answer none,
And some condemned for a fault alone."

"Thus the text stands in the old copies, which seems right; the meaning being, that some escape without responsibility, even though the danger seem as imminent as when the ice breaks under them; but Malone and others would change the expression into 'brakes of *vice*,' and it would be an easy corruption, if there were any necessity for a change. It is certain, as Steevens shows at large, that an old instrument of torture was called 'a brake,' but not by any means certain that Shakespeare intended a reference to it."
COLLIER.

Here Mr. Collier has silently made an alteration ("*breaks*"), which was originally proposed by Steevens, but which that commentator afterwards repudiated. The old copies have "*brakes of Ice*."

Mr. Knight retains the original reading, but observes;

"We are by no means sure that in the crowding together of

images which we find in this play a double image may not have been intended ;

‘ Some run from brakes, *off* ice, and answer none : ’ ”

a conjecture which no one will approve.

For my own part, I feel convinced that Shakespeare wrote “brakes,” *i. e.* instruments of torture : the word in that sense is by no means uncommon ; for instance, Palsgrave has,

“ I brake on a *brake* or payne bauke, as men do mysdoers to confesse the trouthe, *Ie gehynne.* ” *Lesclarcissement de la Lang. Fr.* 1530, fol. clxxi. (Table of Verbes).

I am equally confident that “ Ice ” is a typographical error for “ vice : ” our early printers had a remarkable proneness to blunder in words commencing with the letter *v* ; so in both the folios of Beaumont and Fletcher we find ;

“ And run like molten gold through every *sin* [read *vein*]. ”

The Coxcomb, act ii. sc. 4.

“ If that the least puff of the rough north wind
Blast our *times* [read *vines*] burden, rendering to our palates
The charming juice less pleasing. ”

The Fair Maid of the Inn, act i. sc. 1.

where Mason absurdly defends, and Weber adopts, the reading of the old eds.

“ *Mont.* Credit me, loving boy,
A free and honest nature may be oppress’d,
Tir’d with courtesies from a liberal spirit,
When they exceed his means of gratitude.

Ver. But ’tis a *due* [read *vice* with the excellent old ms. in my possession] in him, that, to that end,
Extends his love or duty. ”

The Honest Man’s Fortune, act iv. sc. 1.

and in the first folio ;

“ Would she make *rise* of’t so, I were most happy. ”

The Little French Lawyer, act i. sc. 2.

the ms. from which the play was printed in that folio having doubtless had “ *vse* ; ” and the second folio rightly gives “ use. ”

When Weber published (from a ms. which is now in my possession) *The Faithful Friends*, a play attributed to Beaumont and Fletcher, he gave a passage in act iii. sc. 3, thus ;

"The chief part I must play, and till my *bones*
And sinews crack," &c.

mistaking the reading of the ms. (where the tall *v* looks, at the first glance, very like a *b*) "*vaines*" (veins) for "*bones*."

Again, in *The Comedy of Errors*, act ii. sc. 2, we meet with the following line;

"I live *disstain'd* [all the old eds. *distain'd*], thou undishonoured." where Mr. Collier says, "*i. e. unstained*. The use of the word in this sense is, if not solitary, very uncommon;" and where Mr. Knight gives the gloss "*unstained*" without farther comment.—Now, the verb *distain*, meaning—to stain, blot, sully, is a word of very frequent occurrence in the writings of Shakespeare's contemporaries; and can we suppose for a moment that he would use it *in a sense directly opposite to that in which it was universally employed*? The fact undoubtedly is, that in this passage of *The Comedy of Errors*, the ms. having "*vnstain'd*," the original compositor mistook the initial *v* for a *d*, and the first half of the *n* for an *i*.

SCENE 2.—C. p. 34; K. p. 407.

"The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does. If he had been as you, and you as he,
You would have slipt like him; but he, like you,
Would not have been so stern."

This arrangement of the verse is very objectionable. The passage ought to stand either as Davenant (who altered a few words) gave it in *The Law against Lovers* (*Works*, p. 286);

"The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does. If he had been as you,
And you as he, you would have slipt like him;
But he, like you, would not have been so stern."

or, as Mr. Knight regulates it;

"The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does.
If he had been as you, and you as he,

You would have slipt like him ; but he, like you,
Would not have been so stern."

SCENE 2.—C. p. 35.

"The law hath not been dead, though it hath slept :
Those many had not dar'd to do that evil,
If the first, that did th' edict infringe,
Had answer'd for his deed : now, 'tis awake ;
Takes note of what is done, and, like a prophet,
Looks in a glass, that shows what future evils
(Either now, or by remissness new-conceiv'd,
As so in progress to be hatch'd and born,)
Are now to have no successive degrees,
But *here* they live to end."

"This is the reading of all the folios : Sir Thomas Hanmer altered the text to '*ere* they live, to end ;' and Malone to '*where* they live, to end.' There is no need of alteration. Angelo is referring to the place of his own rule, and contrasts what the state of the law there had been with what it then was : formerly it slept, and criminals escaped, but now it is awake, and resolves to punish crimes—'but *here* they live to end ;' here crimes live only that they may be brought to an end." COLLIER.

In a note on the words "*Where ? in Genoa ?*" *Merchant of Venice*, act iii. sc. 1, vol. ii. 518, Mr. Collier observes that "all the old editions have '*here*, in Genoa,' which is evidently wrong." Again, in a note on the line,

"*Where* is the best and safest passage in."

First Part of K. Henry VI. act iii. sc. 2, vol. v. 56.

he remarks, "The old copies have '*Here* ;' an obvious error corrected by Rowe."

How could Mr. Collier fail to see that the same misprint had taken place in the present passage ?

SCENE 2.—C. p. 37.

"Not with fond *shekels* of the tested gold."

"Shakespeare's word may have been '*cycles*.'" COLLIER.

I have some difficulty in believing that this conjecture was seriously proposed.

ACT III.

SCENE 1.—C. p. 51; K. p. 423.

“Nips youth i’ the head, and follies doth *enmew*
As falcon doth the fowl.”

“The old reading is *emmew*.” COLLIER.

And Mr. Collier, I think, ought, like Mr. Knight, to have retained it: see Richardson’s *Dictionary* and Nares’s *Gloss*.

“In princely *guards*.”

“‘A *guard* in old language (observes Malone correctly) meant a welt or border of a garment,’ ‘because (says Minsheu) it *guards* and keeps the garment from tearing.’ These guards were afterwards sometimes taken for ornaments, and the word is so used by Shakespeare in ‘The Merchant of Venice,’ act ii. sc. 2.” COLLIER.

Not a single passage, I apprehend, could be cited, where *guard*, when a garment is spoken of, *has any other sense than that of ornament*.

SCENE 1.—C. p. 54.

“Angelo had never the purpose to corrupt her; only he hath made an *essay* of her virtue, to practise his judgment with the disposition of natures.”

Why alter here the “assay” of the old eds. to “*essay*”? Again, in *The Comedy of Errors*, act v. sc. 1, vol. ii. 168, Mr. Collier gives “*essaying*,” and in *As you like it*, act i. sc. 3, vol. iii. 26, “*essay’d*,” while in *All’s well that ends well*, act iii. sc. 7, vol. iii. 274, in the *First Part of King Henry VI.* act v. sc. 4, vol. iv. 329, in the *Third Part of King Henry VI.* act i. sc. 4, vol. v. 248, in *Hamlet*, act iii. sc. 1, vol. vii. 258, and in other plays, he prints “*assay*.”

ACT IV.

SCENE 3.—C. p. 78.

“Then is there here one *Mr. Caper*, at the suit of *master Three-pile the mercer*. . . . Then have we here young *Dizzy*, and young *Mr. Deep-vow*, and *Mr. Copper-spur*, and *Mr. Starvelackey*,” &c.

“ So printed [*Mr.*] in the old copies, and probably to be pronounced *mister*, because when ‘ Three-pile the mercer ’ is mentioned, he is called *master* at length : Shakespeare seems to have intended to make a distinction between gentlemen and tradesmen.” COLLIER.

No such distinction was ever dreamed of by Shakespeare. A hundred passages from early mss., and as many from early books, might be adduced to prove that *Mr.* and *Master* were put indiscriminately by transcribers and printers.

In the first folio of Beaumont and Fletcher’s *Works*, among the headings to the Commendatory Verses, we find ;

“ Vpon *Mr.* John Fletcher’s Playes.” Sig. b 2.

“ On *Master* John Fletchers Dramaticall Poems.” Sig. b 3.

“ On the Dramatick Poems of *Mr.* John Fletcher.” Sig. c 2.

“ Upon the report of the printing of the Dramaticall Poems of *Master* John Fletcher.” Sig. d.

“ To *Mr.* Francis Beaumont (then living).” Sig. E.

“ Upon *Master* Fletchers Incomparable Playes.” *Ibid.*

A comedy, written by one of Shakespeare’s contemporaries, furnishes the following passage,—in which *Master* is applied both to “ gentlemen and tradesmen ;”

“ *Ruff.* What Gallants use to come to your house ?

Fle. All sorts, all nations, and all trades : there is first *Master* Gallant your Britaine, *Master* Metheglins your Welchman, Mounsieur Mustroome [sic] the Frenchman, Segniour Fumada the Spaniard, *Master* Oscabath the Irishman, and *Master* Shamrough his Lackey ; O, and *Master* Slopdragon the Dutchman. Then for your Tradesmen, there comes first *Master* Saluberrimum the Physitian, *Master* Smooth the silkeman, *Master* Thimble the Taylor, *Master* Blade the Cutler, and *Master* Rowell the Spurrier ; but *Master* Match the Gunner of Tower-hill comes often.”

The Fleire (by Sharpham), act iii. sig. F 4, ed. 1610.

SCENE 4.—C. p. 84.

“ *Ang.* In most uneven and distracted manner.
His actions show much like to madness : pray heaven,
His wisdom be not tainted !
And why meet him at the gates, and re-deliver
Our authorities there ?

Escal. I guess not.

Ang. And why should we
Proclaim it in an hour before his ent'ring,
That if any crave redress of injustice,
They should exhibit their petitions
In the street?"

These speeches, which stand good prose in the old eds., ought not to have been tortured by Mr. Collier into what is verse only to the eye.

ACT V.

SCENE 1.—C. p. 99.

"Stand like the *forfeits in a barber's shop*."

"Formerly with us (observes Warburton), the better sort of people went to the barber's shop to be trimmed, who then practised the under parts of surgery: so that he had occasion for numerous instruments, which lay there ready for use; and the idle people, with whom his shop was generally crowded, would be perpetually handling and misusing them. To remedy which, I suppose, there was placed up against the wall a table of forfeitures adapted to every offence of this kind; which, it is not likely, would long preserve its authority.' This may be true, but it wants proof." COLLIER.

Steevens observes (*ad loc.*) that "the metrical list of forfeits, published by the late Dr. Kenrick, was a forgery." But it appears to have been so only in part. "Upwards of forty years ago," says Moor, "I saw a string of such rules at the tonsor's of Alderton, near the sea. I well recollect the following lines to have been among them; as they are also in those of Nares [*i. e.* those cited from Kenrick by Nares in his *Gloss.*], said to have been copied in Northallerton, in Yorkshire;

"First come, first serve—then come not late," &c.

Suffolk Words, &c. (1823), p. 133.

THE COMEDY OF ERRORS.

[Vol. ii. COLLIER; vol. i. KNIGHT.]

ACT I.

SCENE 1.—C. p. 118.

“To seek thy *help* by beneficial help.”

“Perhaps Shakespeare wrote,

‘To seek thy *hope* by beneficial help,’

That is, to seek what you hope by beneficial help to acquire—money for your ransom.” COLLIER.

A very unnecessary conjecture. Malone well observed that “the jingle has much of Shakespeare’s manner.”

ACT II.

SCENE 2.—C. p. 131; K. p. 157.

“Would’st thou not spit at me, and spurn at me,
 And hurl the name of husband in my face,
 And tear the stain’d skin *off* my harlot-brow,
 And from my false hand cut the wedding-ring,” &c.

Mr. Knight prints;

“And tear the stain’d skin *of* my harlot brow;”observing, “So the folio: Steevens unnecessarily substituted *off*.”Before Mr. Knight publishes a *fourth* edition of Shakespeare, he had better read over with attention the following passages;“Thou, Martius, art so warlike, that thou wouldest cut *of* the wish with a sworde.” Lyly’s *Midas*, sig. C. ed. 1592.“Hands *of*, commaunded Hercules, for horse I am no hay.”Warner’s *Albions England*, p. 57. ed. 1596, ib. ed. 1612.“Thinkst thou Cleanthes will come agayne to have his head chopt *of* so soone as he comes,” &c. Chapman’s *Blinde Begger of Alexandria*, 1598, sig. D 4.“Take heed the thornes teare not the hornes *of* my Cowe hides, as thou goest neare the hedges.” Heywood’s *Edward the Fourth (Part First)*, sig. E 2. ed. 1619.

"You are a thousand women *of* [so all the seven old eds.] her in worth." Beaumont and Fletcher's *Scornful Lady*, act v. sc. 1.

and these, which occur in a single play;

"Sirra, I must cast *of* thy company."

Timon, p. 20 (printed for the Shakespeare Society).

"Stand *of*." *Id.* p. 24.

"He putte my shoes *of*, leaste they make a noyse." *Id.* p. 39.

"Pull *of* my doublette." *Id.* p. 46.

"Well, cast mee *of*, I say." *Id.* p. 49.

"Leaue *of* complaints." *Id.* p. 58.

"Shaue *of* th' exorbitant haire of my bearde." *Id.* p. 62.

"Thy masters daughter hath cast *of* Timon." *Id.* p. 70.

"Putte *of* fonde feare." *Id.* p. 71.

"[*He puts of his cap.*]" *Id.* p. 83.

"What, yf shee cast thee *of*." *Id.* p. 89.

"Keep then fair league and truce with thy true bed ;

I live *disstain'd*, thou undishonoured."

"i. e. *unstained*. The use of the word in this sense is, if not solitary, very uncommon." COLLIER.

Mr. Knight prints (like Malone) "*dis-stain'd*," and gives, without any comment, the gloss—"unstained."

Here all the old eds. have "*distain'd*:" and it is really amusing to find the modern editors inventing a new spelling of the word. If the reader will carefully examine my remarks at pp. 20, 21, he will be convinced that in the present passage "*distain'd*" is a misprint for "*unstain'd*."

ACT III.

SCENE I.—C. p. 140; K. p. 166.

"Bring it, I pray you, to the *Porcupine*."

So afterwards, in the next scene (p. 146), Mr. Collier prints ;

"I thought to have ta'en you at the *Porcupine*."

and in act v. sc. 1 (pp. 172, 173) ;

"Promising to bring it to the *Porcupine*."

"Sir, he dined with her, there, at the *Porcupine*."

again in *Sec. Part of King Henry VI.*;

“ till that his thighs with darts
Were almost like a sharp-quill'd *porcupine*.”

Act iii. sc. 1, vol. v. 162.

in *Troilus and Cressida*;

“ Do not, *porcupine*, do not.”

Act ii. sc. 1, vol. vi. 41.

in *Hamlet*;

“ Like quills upon the fretful *porcupine*.”

Act i. sc. 5, vol. vii. 223.

without once informing the reader that he has deviated from the old editions, *all of which, both quartos and folios*, have “porpentine” in the passages just adduced. This omission is the more remarkable, because, in a note on Northbrooke’s *Treatise against Dicing, Dancing, Plays, &c.* (reprinted for the Shakespeare Society), where the word “porkepine” happens to occur, he observes, “This animal was more usually called a *porpentine*, and so we find it spelt in the old editions of Shakespeare’s Plays, particularly in ‘The Comedy of Errors,’ act iii. sc. 2” [why “*particularly*” in that place, I know not]. p. 186. Now, words are said to be differently “*spelt*,” when, with different letters, they have the same, or nearly the same sound: but is this the case with “*porcupine*” and “*porpentine*?” do the syllables

cup

pent

make any approach to similarity of sound? The fact is, “*porpentine*” is a distinct *form* of the word, which was frequently employed by the best early writers: so the learned Ascham; “Claudiane the poete sayth that nature gaue example of shotinge first by the *porpentine*, whiche doth shote his prickes, and will hitte any thinge that fightes with it.” *Toxophilus*, fol. 5, ed. 1545. (See also Nares’s *Gloss.* in v.) That Shakespeare preferred this form, is evident from the agreement of the old eds. in every one of the passages where the word occurs.

Mr. Knight’s inconsistency is marvellous. In the four passages of *The Comedy of Errors*, he prints “Porpentine,” observing in a note on the second passage, “This word is

invariably used throughout the early editions of Shakspeare for *porcupine*. It was, no doubt, the familiar word in Shakspeare's time, and OUGHT NOT TO BE CHANGED;" in the *Sec. Part of King Henry VI.* and in *Troilus and Cressida* he silently alters "porpentine" to "*porcupine*;" and in *Hamlet* gives "porcupine" with a note,—“In all the old copies *porpentine*”!!!

ACT IV.

SCENE 3.—C. p. 155.

“The man, sir, that, when gentlemen are tired, gives them a *sob*, and 'rests them.”

“The old copies have *sob*, perhaps misprinted for 'fob,' which is the word preferred by modern editors.” COLLIER.

As Mr. Collier retained “*sob*,” he ought to have explained what it means in this passage.

ACT V.

SCENE 1.—C. p. 173 ; K. p. 197.

“I never came within these abbey walls,
Nor ever did'st thou draw thy sword on me.
I never saw the chain, so help me heaven !
And this is false you burden me withal.”

So the passage stands in all the modern editions,—not only with wrong punctuation, but with an obvious misprint.

The last line of this speech, as Mr. Collier himself observes, is “a repetition of an expression previously used by Adriana,”

“So befall my soul,
As this is false he burdens me withal.”

The passage ought to stand thus ;

“I never came within these abbey-walls ;
Nor ever did'st thou draw thy sword on me ;
I never saw the chain. So help me heaven,
As this is false you burden me withal !”

SCENE 1.—C. p. 178; K. p. 200.

“ Twenty-five years have I but gone in travail
Of you, my sons; and 'till this present hour
My heavy burden *undelivered*.”

“ The folios have this line —

‘ My heavy burden *are* delivered;’

which must be an error of the press. The meaning of *Æmilia* is, that she considers she has gone in travail with her twin sons twenty-five years, and that till this present hour her heavy burden had been undelivered. Malone thought fit to alter ‘and ’till,’ in the preceding line, to *until*, and substituted ‘*not* delivered’ for ‘*are* delivered;’ but the only change required is *un* for *are*, which was a very easy misprint.” COLLIER.

Mr. Knight adopts Theobald’s alteration of the passage, thus;

“ *nor*, till this present hour,
My heavy *burthens* [so sec. folio] *are* delivered.”

The misprint of “*are* delivered” for “*undelivered*,” which Mr. Collier calls “a very easy” one, appears to me altogether unlikely to have occurred. As to the reading given by Mr. Knight,—it is very objectionable, because there is no reason for believing that “and” is a misprint.

I have little doubt that the genuine text is;

“ and till this present hour
My heavy burthen *ne’er* delivered.”

Our early printers sometimes mistook “*ne’er*” (written *nere*) for *are*.

MUCH ADO ABOUT NOTHING.

[Vol. ii. COLLIER; vol. ii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 195.

“If I do, hang me in a bottle like a cat, and shoot at me; and he that hits me, let him be clapped on the shoulder, and called *Adam*.”

“When Benedick says that he who hits him is to be ‘called Adam,’ the allusion may be to the famous outlaw and archer Adam Bell; or perhaps the meaning only is, that the person who hit the bottle was to be called, by way of distinction, *the first man, i. e. Adam*.” COLLIER.

“*The first man!*”^{*} Can Mr. Collier discover the same antediluvian allusion in

“Young *Adam* Cupid, he that shot so trim,

When King Cophetua lov’d the beggar-maid”?

Romeo and Juliet, act ii. sc. 1, vol. vi. 405.

In the passage just cited, Mr. Knight retains the reading of the old eds.;

“Young *Abraham* Cupid,” &c.

and says, “The ‘*Abraham*’ Cupid is the cheat—the ‘*Abraham man*’—of our old statutes.” But, though *Abraham-man* was doubtless a cant term for a particular description of vagabond, who ever heard of *Abraham*, without the addition *man*, being used to convey the meaning which Mr. Knight would make it bear? “Adam” is the excellent emendation of Upton. The progress of error in the old copies is plain enough: proper names being often written with abbreviations,

^{*} Since writing the above, I have traced Mr. Collier’s explanation to a joke made upon, and greatly admired by, the old doting steward Adam Winterton, in Colman’s *Iron Chest*;

“Od! he’s a merry man! and does so jest!

He calls me FIRST OF MEN, ’CAUSE MY NAME’S ADAM.

Well! ’tis exceeding pleasant, by *St. Thomas*!”

Act ii. sc. 4.

the original ms. had "*Ad.*," which afterwards was changed to "*Ab.*," and eventually became "*Abraham.*"

SCENE 3.—C. p. 200.

"*What is he, for a fool, that betroths himself to unquietness?*"

This improper punctuation seems to shew that the expression was not understood. "*What is he for a fool*" is equivalent to—What manner of fool is he,—What fool is he? See Gifford's note on B. Jonson's *Works*, iii. 397.

ACT II.

SCENE 1.—C. p. 208.

"You shall find her the infernal Até in good apparel."

"'This is a pleasant allusion,' says Warburton, 'to the custom of ancient poets and painters, who represent the furies in rags.'" COLLIER.

Ate, as Steevens observes, and as every school-boy knows, was *not* a Fury.

SCENE 3.—C. p. 215.

"We'll fit the *kid-fox* with a penny-worth."

"So the old editions; but perhaps 'kid' is a misprint for *hid*, as Benedick says, 'I'll *hide* me in the arbour.' If 'kid' be the correct reading, it is to be taken either in the sense of *known* or *discovered*, or as meaning a *young fox*." COLLIER.

It is strange that Mr. Collier should have been so misled by Grey's note on the line as to suppose for a moment that "*kid*" in this compound could possibly be the past participle of the old verb *kith*. "*Kid-fox*" means a young fox. Richardson in his valuable *Dictionary* cites the present passage under the substantive *kid*.

ACT III.

SCENE 1.—C. p. 224.

"*Urs.* But are you sure
That Benedick loves Beatrice so entirely?"

Hero. So says the prince, and my new-trothed lord.

Urs. And did they bid *her* tell *you* of it, madam?

Hero. They did intreat me to acquaint her of it," &c.

Here Mr. Collier's printer has followed the text of Malone's last edition, where the words "*you*" and "*her*" are by mistake transposed, to the destruction of the sense. Read, of course,

"And did they bid *you* tell *her* of it, madam?"

ACT IV.

SCENE 2.—C. p. 253.

"*Dogb.* Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains!"

"The part of Dogberry's speech which precedes these words ['before such villains'], and the answer of Conrade and Borachio, which produced Dogberry's speech, are omitted in the folio, 1623, in consequence, perhaps, as Blackstone suggests, of the stat. 3 Jac. I. c. 21, against the profane employment of the name of the Creator. The whole passage might be an interpolation by the actors, and it might therefore be excluded in the folio." COLLIER.

An interpolation of the actors! No, no. Such inimitable blundering could have been put into the mouth of Dogberry by Shakespeare alone.

ACT V.

SCENE 1.—C. p. 265.

"This naughty man
Shall face to face be brought to Margaret,
Who, I believe, was *pact* in all this wrong,
Hir'd to it by your brother."

"'Pact' is properly *bargain* or *contract*, and Margaret, one party to the 'pact,' is spoken of as the contract itself. The common, but erroneous, reading is the verb *packed*." COLLIER.

The spelling in the old eds., "*packt*," might alone have shewn Mr. Collier that the word was a participle,—*pack'd*

(which Malone rightly explains "combined, an accomplice"), even if we suppose that, when he made this rash alteration, he had entirely forgotten the following passages of Shakespeare;

"The goldsmith there, were he not *pack'd* with her,
Could witness it, for he was with me then."

Com. of Errors, act v. sc. 1, vol. ii. 172.

"Here's *packing*, with a witness, to deceive us all."

Tam. of the Shrew, act v. sc. 1, vol. iii. 192.

"Go *pack* with him, and give the mother gold."

Titus Andron. act iv. sc. 2, vol. vi. 334.

Compare Massinger;

"Our *packing* being laid open."

The Great Duke of Florence, act iii. sc. 1.

"*i. e.*," says Gifford, "our insidious contrivance, our iniquitous collusion to deceive the duke: so the word is used by Shakespeare, and others." *Works*, ii. 485, ed. 1813.

Many examples of the word might be adduced from earlier writers: Skelton has;

"But ther was fals *packing*, or els I am begylde."

Upon the dethe of the Erle of Northumberland,—

Works, i. 9, ed. Dyce.

See also Richardson's *Dict.* in v. *Pack*, where the present passage of Shakespeare is cited.

SCENE 3.—C. p. 271; K. p. 453.

"*Hang thou there upon the tomb,
Praising her when I am dumb.*"

"This is the reading of the folio, which is, probably, right. The 4to has *dead* for '*dumb*.'" COLLIER.

"Probably right!" Why, even if *all* the old eds. had "*dead*," the rhyme would be sufficient to prove that Shakespeare must have written "*dumb*."

"*Midnight, assist our moan;
Help us to sigh and groan,
Heavily, heavily:*"

*Graves, yawn, and yield your dead,
Till death be uttered,
Heavily, heavily."*

The folio gives the last line, "*Heavenly, heavenly;*" which Mr. Collier thinks "may be right;" and which Mr. Knight* adopts, telling us that the meaning is "Death is expelled *heavenly*—by the power of heaven."

A speech of Hamlet, act ii. sc. 2, stands thus in the folio;

"I have of late, but wherefore I know not, lost all my mirth, forgone all custome of exercise; and indeed, it goes so *heavenly* with my disposition, that this goodly frame the Earth seemes to me a sterill Promontory," &c.

Now, in the former passage "*Heavenly*" is as certainly a misprint for "*Heavily*," as it is in the latter.

SCENE 4.—C. p. 276.

"*Leon.* Peace! I will stop your mouth."

"Modern editors assign this line to Benedick; but all the old copies give it to Leonato. It may be very well also, as a piece of stage effect, to make Benedick kiss Beatrice at this juncture, but there is no warrant for it in any old stage-direction." COLLIER.

In the first place, the context shews that the speech belongs to Benedick: why should *Leonato* wish to put Beatrice suddenly to silence? she has said nothing which concerns *him*. Secondly, it is as evident that the speaker of these words kisses Beatrice, as that Young Loveless kisses the Widow when his brother desires him to "stop her mouth;"

"*Widow.* Sir, you speak like a worthy brother:
And so much I do credit your fair language
That I shall love your brother; and so love him—
But I shall blush to say more.

Elder Loveless. Stop her mouth."

Beaumont and Fletcher's *Scornful Lady*, act iii. sc. 2.

Passages might be cited from various other old plays, in which "mouths are stopt" by the same process. But, after all, it is unnecessary to wander away from Shakespeare for an instance of it, since in *Troilus and Cressida*, when

Cressida says, "*Stop my mouth,*" we learn distinctly from the lady's next speech how Troilus understood her injunction,—

"My lord, I do beseech you, pardon me ;
'Twas not my purpose, thus *to beg a kiss.*"

Act iii. sc. 2, vol. vi. 71.

LOVE'S LABOUR'S LOST.

[Vol. ii. COLLIER ; Vol. i. KNIGHT.]

ACT I.

SCENE 1.—C. p. 287.

“ And, though I have for barbarism spoke more,
 Than for that angel knowledge you can say,
 Yet confident I'll keep what I have *sworne*,
 And bide the penance of each three years' day.”

“ So the old 4to, 1598, and the folio, 1623. The folio, 1632, substitutes *swore* for the sake of the rhyme, which may have been intended.” COLLIER.

“ May have been intended !”

ACT II.

SCENE 1.—C. p. 309 ; K. p. 245.

“ I'll give you Aquitain, and all that is his, .

An. you give him for my sake but one loving kiss.

Prin. Come to our pavilion : Boyet is *dispos'd*—

Boyet. But to speak that in words, which his eye hath disclosed.”

Among Mr. Collier's Additional Notes and Corrections (vol. i. cclxxxv.) we find ;

“ ‘ Boyet is *dispos'd*.’ Some persons would discover an indelicate meaning here, in the use of the verb ‘dispos'd ;’ but, surely, prurient ingenuity was never more misplaced, as is shown by the context.”

Though Mr. Collier uses the term “some persons,” he alludes to the following note of mine in Beaumont and Fletcher's *Works*, iv. 193, and to that only ;

“ *dispos'd*] Is explained by Weber ‘merry ;’ but it means something more, viz. wantonly merry, inclined to wanton mirth. The word occurs, with the same meaning, in several of these plays : compare also *Love's Labour's lost*, act ii. sc. 1 ;

' *Prin.* Come, to our pavilion : Boyet is *dispos'd*.

Boyet. But to speak that in words, which his eye hath disclos'd,'
a passage which has not been understood by the modern editors of Shakespeare ; for (in opposition to the old eds.) they put a break after '*dispos'd*,' as if the sentence were incomplete."

Now, where is the grossly indelicate meaning which Mr. Collier's remark would naturally lead one to suppose that I had assigned to the word ? Boyet having said,

" I'll give you Aquitaine and all that is his,
An you give him for my sake but *one loving kiss*,"

the Princess, thinking (as she well might) that he was talking a little too freely, addresses her ladies with

" Come, to our pavilion : Boyet is *dispos'd*,"

(*i. e.* is inclined to wanton mirth, using such language as we ought not to hear), though Boyet, choosing to understand "*dispos'd*" simply in the sense of 'inclined,' immediately adds,

" But to speak that in words, which his eye hath disclos'd."

That such is the meaning of "*dispos'd*" in the Princess's speech is put beyond all possibility of doubt by the following passages,—which are only a few of those that might be adduced ;

. " *Longsh.* Say any thing but so.
Once, Nell, thou gav'st me this.

Q. Elinor. I pray, let go ;
Ye are *dispos'd*, I think.

Longsh. Ay, madam ; very well."

Edward I.,—Peele's *Works*, i. 125, ed. 1829.

" *Rut.* You love a gentlewoman, a young handsome woman ;
I have lov'd a thousand, not so few.

Arn. You are *dispos'd*.

Rut. You hope to marry her," &c.

Beaumont and Fletcher's *Custom of the Country*,
act i. sc. 1.

" *Val.* . . . My nurse ! yes, you shall rock me :
Widow, I'll keep you waking.

L. Heart. You are *dispos'd*, sir.

Val. Yes, marry, am I, widow," &c.

Beaumont and Fletcher's *Wit without Money*,
act v. sc. 4.

" *Chi.* No ;
I'll make you no such promise.

Clau. If you do, sir,
Take heed you stand to't.

Chi. Wondrous merry ladies !

Lucina. The wenches are *dispos'd*.—Pray, keep your way, sir."

Beaumont and Fletcher's *Valentinian*, act ii. sc. 4.

" *Fran.* Who would you speak withal ?

Nic. Your mistress, little one.

Fran. Do you know her, sir ?

Nic. No ; but I would know her ; that's the business : I mean the musical gentlewoman that was fiddling and so many [sic] in the what-doe-call't een now.

Fran. What-doe-call her, sir, I pray ?

Nic. What-doe-call her ! 'tis not come to that yet ; prethee let me see and speak with her first.

Fran. You are *dispos'd*, I think.

Nic. What should we doe here else ?"

Brome's *Covent-Garden weeded*, p. 12,—*Five New Playes*, 1659.

ACT IV.

SCENE 3.—C. p. 341.

" O paradox ! Black is the badge of hell,
The hue of dungeons, and *the scowl of night*."

" This is also Theobald's emendation. The old copies have 'the *school* of night.' Capell prints '*stole* of night.'" COLLIER.

Theobald's conjecture was "*stole*:" we owe "*scowl*" (a much worse one) to Warburton.

Qy. is the true reading ascertained by the following lines, with which Chapman commences his *Humorous Dayes Myrth*, 1599 ?

" Yet hath the morning sprinckled throwt [sic] the clowdes
But halfe her tincture, and *the soyle of night*
Stickes stil vpon the bosome of the ayre."

(The passage just cited is printed as prose in the old ed.)

Supposing that in the ms. of *Love's Labour's lost*, the word "*soil*" was spelt, as in Chapman's play, "*soyle*," it might

easily become "school" in the printed copy, the compositor mistaking *so* for *sc*, and *y* for *h*,—the letter *h* being formerly written *under the line*.

In *Midsummer-Night's Dream*, act i. sc. 1, we find ;

'Brief as the lightning in the *collied* [i. e. *soiled*,—black] *night*.'

Besides, the substantive *soil* is repeatedly used by Shakespeare.

ACT V.

SCENE 2.—C. p. 355.

"The effect of my intent is, to cross theirs :
They do it but in *mockery*, merriment ;
And mock for mock is only my intent."

"The folio reads '*mocking* merriment.'" COLLIER.

And the folio, as the other modern editors saw, is obviously right.

SCENE 2.—C. p. 356 ; K. p. 290.

"*Moth*. 'All hail, the richest beauties on the earth !'

Biron. *Beauties no richer than rich taffata*.

Moth. 'A holy parcel of the fairest dames,

[*The Ladies turn their backs to him*.

That ever turn'd their backs to mortal views !'

Biron. 'Their eyes,' villain, 'their eyes.'

Moth. 'That ever turn'd their eyes to mortal views !'

Out—'

Boyet. True ; 'out,' indeed.

Moth. 'Out of your favours, heavenly spirits, vouchsafe
Not to behold'—

Biron. 'Once to behold,' rogue."

"This line [*'Beauties no richer than rich taffata'*], the folios and quarto give to Biron ; not to Boyet, as in all the modern editions. There is no sufficient reason for depriving him of it." COLLIER.

Mr. Knight also thinks the old prefix right ; Biron, he says, "is vexed at finding the ladies masked, and sees nothing '*richer than rich taffata*.'"

To me it is evident that the line belongs to Boyet, who

here, as afterwards, catches at the words of Moth, in order to confuse him : at p. 363 the king exclaims,

“ A blister on his [*i. e.* Boyet's] sweet tongue, with my heart,
That put Armado's page out of his part !”

Biron, as the context shews, is now attending only to Moth,—full of anxiety that the address may be correctly spoken.

As prefixes frequently consisted only of initial letters, how likely that *Boyet* and *Biron* should be confounded !

SCENE 2.—C. p. 363.

“ *Biron*. See where it comes !—Behaviour, what wert thou,
Till this man show'd thee ? and what art thou now ?”

“ The old copies have it, ‘ Till this *mad* man show'd thee ?’ There is no reason for calling Boyet a mad man, though there might be some for terming him a *made* man,—*i. e.* a man made up and completed as Biron has just before described him. However, *mad* seems to have crept injuriously into the text by an error of the compositor.”
COLLIER.

I have some doubts whether “*mad*” (though it makes the line over-measure) ought to be rejected : an epithet to “*man*” seems necessary here ; and surely “*mad*” may be understood in another sense than ‘lunatic ;’ Biron afterwards taxes Boyet with “jesting merrily” (p. 368), and calls him “old mocker” (p. 371). As to “a *made* man,”—Mr. Collier ought to have known that, in Shakespeare's time, the expression meant only ‘a man whose fortune is made,’ ‘a fortunate man ;’

“ You're a *made old man*.”

The Winter's Tale, act iii. sc. 3, vol. iii. 484.

“ If I had never seen, or never tasted,

The goodness of this kix, I had been a *made man*.”

Beaumont and Fletcher's *Coxcomb*, act i. sc. 2.

SCENE 2.—C. p. 372 ; K. p. 304.

“ *Hol*. ‘ Great Hercules is presented by this imp,

Ergo, I come with this apology.—

Keep some state in thy exit, and vanish.

[*Exit* Moth.]

Hol. 'Judas I am,'—"

Why is the prefix "*Hol.*" repeated?

SCENE 2.—C. p. 374.

"*Arm.* 'The armipotent Mars, of lances the almighty,
Gave Hector a gift,—'

Dum. A *gift* nutmeg.

Biron. A lemon.

Long. Stuck with cloves."

"The folio has 'a *gilt* nutmeg,' which may be right; but 'a gift nutmeg,' the reading of the 4to, is perfectly intelligible." COLLIER.

Is there any excuse for thrusting back such nonsense into the text? "A *gift* nutmeg" is a mere misprint, the compositor's eye having caught the word "*gift*" in the preceding line.

Steevens observes (*ad loc.*) that "a *gilt nutmeg* is mentioned in Jonson's *Masque of Christmas*,"—which is not true. But that it was a common gift might be shewn from various passages in our early writers: *e. g.*

"Against my Birth-day thou shalt be my guest:
Weele haue Greene-cheeses, and fine Silly-bubs;
And thou shalt be the chiefe of all my feast:
And I will giue thee two fine pretie Cubs,
With two yong Whelps, to make thee sport withall,
A golden Racket, and a Tennis-ball,

A *gilded Nutmeg* and a race of Ginger,
A silken Girdle and a drawn-worke Band,
Cuffs for thy wrists, a gold Ring for thy finger,
And sweet Rose-water for thy Lilly-white hand,
A Purse of silke, bespangd with spots of gold,
As braue a one as ere thou didst behold."

Barnfield's *Affectionate Shepheard*, 1594, sig. C ii.

SCENE 3.—C. p. 378; K. p. 309.

"Formed by the eye, and, therefore, like the eye,
Full of *straying* shapes, of habits, and of forms,

Varying in subjects, as the eye doth roll
To every varied object in his glance."

"All the old copies read—'Full of *straying* shapes.' Coleridge (*Lit. Rem.* ii. 110) recommends the substitution of *stray* for 'straying;' Malone and others have *strange*; but it is easy to read 'straying,' if necessary, in the time of one syllable." COLLIER.

Mr. Knight adopts Coleridge's "stray."

Now, it is very certain, though neither Mr. Collier nor Mr. Knight seem to be aware of the fact, that our early printers frequently blundered, as they have done here, in the word "strange." The old eds. of Beaumont and Fletcher's *Honest Man's Fortune* (act iii. sc. 3) have, "Well, these are *standing* creatures," &c., where (even if the old ms. copy of that play in my possession did not correct the error) there could be no doubt from the context that "standing" was a misprint for "strange."

SCENE 2.—C. p. 379.

"Then, at the expiration of the year,
Come challenge me, challenge me by these deserts,
And by this virgin palm, now kissing thine,
I will be thine; and, till that *instance*, shut
My woful self up in a mourning house," &c.

"'Instance' is elsewhere used by Shakespeare for *solicitation*, and that is the sense here: the folio substitutes *instant*. The Princess refers to the claim the king is to make of her hand at the end of the year." COLLIER.

The "*instance*" of the 4to is nothing more than a misprint for "instante." No editor, except Mr. Collier, has ever supposed for a moment that "instance" could be right; nor will any future editor suppose so.

MIDSUMMER-NIGHT'S DREAM.

[Vol. ii. COLLIER; vol. ii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 391.

“ Four days will quickly steep themselves in nights;
 Four nights will quickly dream away the time;
 And then the moon, like to a silver bow
Now bent in heaven, shall behold the night
 Of our solemnities.”

“ The old copies, 4to and folio, are uniform in this reading: Rowe changed ‘now’ to *new*, but surely without necessity. The meaning of Hippolyta is, that ‘then the moon, which is *now* bent in heaven like a silver bow, shall behold the night of our solemnities.’ Astronomically the alteration does not seem called for; because, elsewhere in this act, we find that the nights were moonlight at the time when Hippolyta is speaking. In this restoration I am glad to fortify myself by the opinion of Mr. Amyot.” COLLIER.

“ Now” for “*new*” is one of the commonest misprints; and that it has taken place here I have not the smallest doubt. Hazlitt well observes, that our great dramatist “has a magic power over words: they come winged at his bidding; and seem to know their places” (*Lectures on Eng. Poets*, p. 103, ed. 1841). If Shakespeare had written “Now,” intending the passage to have the meaning which Mr. Collier gives it, I feel convinced that he would have adopted a different collocation of the words.

Which reading may be right “astronomically,” I do not presume to determine: I leave the discussion of that point to Mr. Collier and Sir John Herschel.

SCENE 1.—C. p. 398; K. p. 18.

“ O then, what graces in my love do dwell,
 That he hath turn’d a heaven *into* hell!”

“ Fisher’s 4to has ‘*unto* a hell,’ instead of ‘into hell.’” COLLIER.

The context, “*a* heaven,” is quite enough to determine

that the reading of Fisher's 4to, "unto *a* hell" (which Mr. Knight gives), is the right one, excepting that "unto" should be "*into*." Compare a well-known passage of Milton;

"The mind is its own place, and in itself
Can make *a* heaven of hell, *a* hell of heaven."

Par. Lost, b. i. 254.

ACT II.

SCENE 1.—C. p. 403.

"*Enter a Fairy and PUCK from opposite sides.*"

"The old stage-direction partakes of the simplicity of our early theatres. The scene is obviously laid in a wood, but the representatives of the Fairy and Puck are said to enter at different 'doors,' the wood being, probably, supposed." COLLIER.

Again, on the stage-direction in *The Third Part of K. Henry VI.*, act ii. sc. 4, vol. v. 266,—

"*Excursions. Enter RICHARD and CLIFFORD,*"—

Mr. Collier remarks,

"Although the scene was supposed to represent a field of battle, the old stage-direction in 'The True Tragedy' is, 'Alarums, and then enter Richard at one door, and Clifford at another.'"

These are indeed strange notes. The *doors* refer to the actual stage-locality, not to the scene supposed to be represented.

"Or Player-like, come forth to acte their parts;
Speake bigge and strut, and stride Colossus like,
And when his turne is out, steps in at *dore*."

Belchier's *Hans Beer-pot, His Invisible Comedie*, &c., 1618, last page.

In the *First Part* of Mrs. Behn's *Rover, or the Banished Cavaliers*, which was acted when the theatre was fully supplied with scenery, we find,

"Act ii. Scene 1. THE LONG STREET;"

and presently after, *during that scene*,

"Enter at one Door Don Pedro, Stephano, Don Antonio and Diego at the other Door with People following him in Masquerade,' &c.

So, too, in many other comparatively modern plays.

More than one editor of early dramas has mistaken the meaning of *door* in the stage-directions. According to the old copies of Beaumont and Fletcher's *Wit without Money*, act iii. sc. 4, Luce enters, and "lays a suit and letter *at the door* [*i. e.* at the stage-door, at the side of the stage]; according to Weber's ed., she "lays a suit and letter *at a house door*"!!

SCENE 1.—C. p. 407.

"And make him with fair *Æglé* break his faith."

"All the old copies read *Eagles* for *Æglé*." COLLIER.

Mr. Collier ought to have added the reason why the old copies read so; viz., because in Shakespeare's time it was not uncommon to use the genitive of proper names for the nominative. At an earlier period, this practice prevailed almost universally. Even in a modern book, and the work of a scholar, we find, "a natural grotto, more beautiful than *Ælian's* description of *Atalanta's*, or that in *Homer*, where *Calypsos* lived." Amory's *Life of John Bunce*, vol. i. 214, ed. 1756.

SCENE 1.—C. p. 408; K. p. 32.

"hoary-headed frosts
Fall in the fresh lap of the crimson rose;
And on old Hyem's *chin*, and icy crown,
An odorous chaplet of sweet summer buds
Is, as in mockery, set."

On this passage,—where of course "Hyem's" ought to be printed "Hyems',"—Mr. Collier has no note; neither, to my surprise, has Mr. Knight.

It was the opinion of Stephen Weston that Shakespeare must have derived "this peculiar image of Hyems' *chin*" from a translation of

"tum flumina mento
Præcipitant senis, et glacie riget horrida barba."

Æn. iv. 250.

Malone, on the other hand, supposed that "this singular

image" was suggested to the poet by the following lines of Golding's *Ovid*;

" And lastly, quaking for the colde, stood *Winter* all forlorne,
With rugged head as white as doue, and garments all to torne,
Forladen with the isycles, that dangling [dangled] vp and downe
Vpon his gray and *hoarie beard* and *snowie frozen crowne*."

Metam. b. ii. p. 15, ed. 1567.

Now, in good truth, there is not the slightest resemblance between these two quotations and the absurdity which they are adduced to illustrate and defend. When Virgil describes Atlas with rivers streaming from his chin, and when Ovid paints Winter with icicles dangling on his beard and crown, we have such pictures presented to us as the imagination not unwillingly receives; but *Hyems with a chaplet of summer buds on his chin* is a grotesque which must surely startle even the dullest reader.

"What child," says Gifford, "does not see that the line in *Midsummer-Night's Dream* should be,

'And on old Hyems' *thin* and icy crown.'

Note on Shirley's *Works*, iii. 515.

This correction, requiring only *the change of a single letter*, had been long ago proposed by Tyrwhitt.

ACT III.

SCENE 2.—C. p. 427.

"Their sense thus weak, lost with their fears thus strong,
Made *senseless*, things begin to do them wrong,
For briers and thorns at their apparel snatch," &c.

Why has Mr. Collier put a comma after "*senseless*?" which is evidently an epithet belonging to "*things*."

SCENE 2.—C. p. 431.

"O, let me kiss

This *princess* of pure white, this seal of bliss!"

"It may be doubted from the context whether *impress* were not Shakespeare's word." COLLIER.

When Mr. Collier offered the very unnecessary conjecture “*impress*” on account of “the context” (“seal”), he did not perceive that these two rapturous encomiums on the hand of Helena have no connexion with each other. Demetrius terms it “princess of pure white,” because its whiteness exceeded all other whiteness; and “seal of bliss,” because it was to confirm the happiness of her accepted lover.

ACT IV.

SCENE 1.—C. p. 446.

“*Obe.*

Titania, music call; and strike more dead
Than common sleep of all these five the sense.

Tita. Music, ho! *music! such as charmeth sleep.*

Puck. Now, when thou wak'st, with thine own fool's eyes peep.

Obe. Sound, music! Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.”

“After these words [—‘*music! such as charmeth sleep*’] in the folio, 1623, we have the stage-direction ‘Music still;’ which means, probably, that the music was to cease before Puck spoke, as Oberon afterwards exclaims, ‘Sound, music!’ when it was to be renewed.”
COLLIER.

“*Music still*” is nothing more than *Still music*: compare a stage-direction in Beaumont and Fletcher’s *Triumph of Time* (*Four Plays in One*), where, according to the old eds., the epithet applied to “*Trumpets*” is put last; “*Jupiter and Mercury descend severally. Trumpets small above.*”

The Music, instead of “ceasing before Puck spoke,” was not intended to commence at all till Oberon had said, “Sound, music!” The stage-direction here (as we frequently find in early editions of plays, see my remarks on *Troilus and Cressida*, act i. sc. 2), was placed prematurely, to warn the musicians to be in readiness.

SCENE 1.—C. p. 447; K. p. 76.

“I was with Hercules, and Cadmus, once,
When in a wood of Crete they bay'd the bear
With hounds of Sparta.”

In spite of what the commentators say (see *Var. Shakespeare*), I am strongly inclined to think that "*bear*" is a misprint for "*boar*."

"*The*. My hounds are bred out of the Spartan kind,
So flew'd, so *sanded*."

"'So sanded' may refer to the sandy marks on the dogs, or possibly it is a misprint for *sounded*, in allusion to their mouths." COLLIER.

Did Mr. Collier really believe that "*sounded*" could be used in the sense of 'having, or giving forth, a sound?' Besides, the earlier portion of this speech is entirely occupied by a description of the *appearance and make* of the hounds ("*sanded*" denoting their general colour); in a later part of it, Theseus describes their *cry*,—"match'd in mouth like bells."

ACT V.

SCENE I.—C. p. 462; K. p. 89.

"Sweet moon, I thank thee for thy sunny beams;
I thank thee, moon, for shining now so bright,
For, by thy gracious, golden, glittering *streams*,
I trust to take of truest Thisby sight."

"The old [oldest] copies repeat *beams*, as the rhyme to the same word in the line next but one preceding it; and the editor of the second folio substituted *streams*, perhaps upon some then existing authority which we have no right to dispute; but it appears more likely, from the alliteration, that the word written by Shakespeare was 'gleams,' which is quite as applicable to moonlight. I owe this suggestion to Mr. Knight's 'Pictorial Shakspeare.'" COLLIER.

The editor of the second folio gave here what Shakespeare undoubtedly wrote. Neither Mr. Knight nor Mr. Collier appears to recollect that from the earliest times *stream* has been frequently used in the sense of 'ray;'

"And fiery Phebus riseth up so bright
That all the orient laugheth of the sight,

And with his *stremes* drieth in the greves
The silver dropes, hanging on the leues."

Chaucer's *Knichtes Tale*, v. 1495, ed. Tyrwhitt.

"For with the *stremes* of her eyen clere
I am wounded euen to the hert."

Lydgate's *Temple of Glas*, sig. b iii. ed. 4to, n. d.

"Awake anone & loke vpon the light
Of thylke sterre that with her lemys bryght
And wyth the shynyng of his [sic] *stremes* merye
Is wont to glade al our emysperye."

Lydgate's *Lyfe of our Lady*, st. 1. Caxton's ed. n. d.

"And Mercury he trewe downe his golden bemes
And [He]sperus her syluer *stremes*."

Cocke *Lorelles Bote*, n. d. sig. c ii.

"like sunny beames,
That in a cloud their light did long time stay,
Their vapour vaded, shewe their golden gleames,
And through the azure aire shoote forth their persant *streames*."

Spenser's *Faerie Queene*, b. iii. c. ix. 20.

(In all the editions of Spenser the last line is erroneously printed,

"And through the persant aire shoote forth their azure *streames*;"
that sagacious commentator, Church, informing us, that
'through the persant aire' means 'piercing through the
air'!!! and, we may presume, seeing nothing remarkable in
the rays of the sun being described as *azure*!!!)

"Resembling Titan in his hottest *streames*,
Euen in the glory of his summer gleames."

Cutwode's *Caltha Poetarum*, 1599, st. 18.

"Lett a dire comett with his blazing *streames*," &c.

Timon, a play, p. 80 (printed for the Shakespeare Soc.).

"Amongst all those he [Phœbus] makes his choice,
And with delight goes thorough,
With radiant beams and silver *streams*
O'er Leader-Haughs and Yarrow."

Scottish Song,—*Leader-Haughs and Yarrow*.

"The Day breaks here, and yon sun-flaring *stream*
Shot from the south."

Beaumont and Fletcher's *Maid's Tragedy*, act i. sc. 2.

(where the Editors of 1778 and Weber, having, like Mr. Collier and Mr. Knight, an unreasonable objection to "*stream*," substituted "beam").

Even in Fielding we find; "The day now began to send forth its first *streams* of light." *Tom Jones* (conclusion of b. viii.), vol. ii. 284, ed. 1763.

Shakespeare uses the verb *stream* in the sense of 'pour forth rays;'

"her eyes in heaven

Would through the airy region *stream* so bright,

That birds would sing, and think it were not night."

Romeo and Juliet, act ii. sc. 2.

MERCHANT OF VENICE.

[Vol. ii. COLLIER; Vol. ii. KNIGHT.]

ACT I.

SCENE 2.—C. p. 485; K. p. 262.

“Come, Nerissa.—Sirrah, go before.—Whiles we shut the gate upon one wooer, another knocks at the door.”

Mr. Knight gives the passage thus;

“Come, Nerissa. Sirrah, go before.

Whiles we shut the gate upon one wooer, another knocks at the door.’

and remarks, that “the doggrel line is not inconsistent with the playfulness of the preceding dialogue.” He is doubtless right. Many passages might be cited to shew that our early dramatists frequently, at the end of a scene, make a prose speech conclude with a couplet, the first line of which is much shorter than the second.

SCENE 3.—C. p. 487; K. p. 264.

“If I can catch him once *upon the hip*,” &c.

Mr. Knight observes;

“We have the same expression in Othello;

‘I’ll have our Michael Cassio *on the hip*.’

Johnson says the expression is taken from the practice of wrestling.”

But in his *Dictionary* Johnson derives the phrase (and with more probability) from hunting; “the *hip* or *haunch* of a deer being the part commonly seized by the dogs.”

The commentators are evidently at a loss for an example of this phrase in some other writer. The following passages may be cited;

“When Daurid seem’d, in common sence, already *on the hip*,
Was Absalom himselfe ore-throne,” &c.

Warner’s *Albions England*, p. 262. ed. 1596.

“ You would have vs *vppon thipp*, would you ?” *Sir Thomas More*, a play,—*MS. Harl.* 7368, fol. 8.

“ And Michaels Terme, lawes haruest, now begins,
Where many losers are, and few that wins ;
For law may well be cal’d contentions whip,
When for a scratch, a cuffe, for pointes or pins,
Will witlesse gets his neighbour *on the hip*.”
Anagrams and Sonnets, p. 256,—Taylor’s *Workes*, ed. 1630.

“ He had got me o’ *the hip* once ; it shall go hard
But he shall find his own coin.”
Beaumont and Fletcher’s *Bonduca*, act v. sc. 2.

SCENE 3.—C. p. 489.

“ *In the Rialto.*”

“ At the commencement of Act iii., Shakspeare alters the expression to ‘ *on the Rialto.*’ ” COLLIER.

When Mr. Collier wrote this note, he had forgotten that *in the present scene* we have had already “ *upon the Rialto*” and “ *on the Rialto*” (p. 486).

“ Rialto is the name, not of the bridge, but of the island from which it is called ; and the Venetians say *il ponte di Rialto*, as we say Westminster-bridge. In that island is the exchange ; and I have often walked there as on classic ground. In the days of Antonio and Bassanio it was second to none. . . . It was there that the Christian held discourse with the Jew ; and Shylock refers to it when he says,

Signor Antonio, many a time and oft
In the Rialto you have rated me,” &c.

Note on Rogers’s *Italy*, p. 254, ed. 1830.

ACT II.

SCENE 2.—C. p. 499 ; K. p. 280.

“ lest through thy wild behaviour,
I be *misconstrued* in the place I go to,
And lose my hopes.”

Again, Mr. Collier prints, in *As you like it* ;

“ That he *misconstrues* all that you have done.”

Act i. sc. 2, vol. iii. 21.

and in the *First Part of King Henry VI.*;

“Be not dismay’d, fair lady; nor *misconstrue*
The mind of Talbot,” &c.

Act ii. sc. 3, vol. v. 38.

But since in these three passages the old eds. agree in reading “misconster’d,” “misconsters,” and “misconster,” no alteration ought to have been made.

The form *misconster* is common in our early writers;

“But did *misconster* what the prophet told.”

The Raigne of King Edward the Third, sig. K 2, ed. 1596.

“Do not *misconster* my true meaning heart.”

Grim, the Collier of Croydon (near the end of act ii.), p. 37, ed. 1662 (a date long posterior to the composition of the play).

“*Misconster* not, I meant your grace no hurt.”

The Weakest goeth to the Wall, sig. F 2, ed. 1618.

Mr. Knight, inconsistently, gives “misconstrued” in *The Merchant of Venice*, and “misconstrues” in *As you like it*; while he retains “misconster” in the *First Part of K. Henry VI.*, observing, “so the original: it is ordinarily printed *misconstrue*.”

SCENE 3.—C. p. 500; K. p. 281.

“If a Christian *do* not play the knave, and get thee, I am much deceived.”

“The two quartos and the first folio agree in this reading, and the meaning may be, ‘if a Christian do not play the knave and *obtain* thee’ &c.; but very possibly ‘do’ was misprinted for *did*, and in that case the meaning would not be disputable: the second folio has *did*.”
COLLIER.

Notwithstanding Malone’s elaborate defence of “*do*,” I have no doubt that “*did*” (which Mr. Knight gives) is the right reading. Launcelot plainly means that he cannot believe Jessica to be Shylock’s daughter.

SCENE 7.—C. p. 507; K. p. 287.

“The one of them contains my picture, prince:
If you choose that, then I am yours *with all*.”

What! "with *all*" (all that I possess)?—O, no!—Read, with Mr. Knight and the other modern editors, "withal."

SCENE 9.—C. p. 514.

"*Enter a Messenger.*

Mess. Where is my lady?

Por. Here; what would my lord?"

"This is the stage-direction in all the old copies, for which modern editors have substituted 'Enter a Servant.' It is clear that he was not a mere servant, not only from the language put into his mouth, but because, when he asks, 'Where is my lady?' Portia replies, 'Here; what would my lord?' The Messenger was a person of rank attending on Portia." COLLIER.

Portia was not herself of sufficient rank to have "persons of rank" among her attendants. Her reply,

"*Here; what would my lord?*"

is nothing more than a sportive rejoinder to the abrupt exclamation of the Messenger,

"*Where is my lady?*"

Compare the following passages of Shakespeare;

"*Enter Hostess.*

Host. O Jesu! *my lord*, the prince,—

P. Hen. How now, *my lady* the hostess!"

First Part of K. Henry IV. act ii. sc. 4, vol. iv. 270.

"*Enter Groom.*

Groom. Hail, royal *prince*!

K. Rich. Thanks, noble *peer*."

Richard II. act v. sc. 5, vol. iv. 211.

ACT III.

SCENE 2.—C. p. 522; K. p. 304.

"How many cowards, whose hearts are all as false
As *stairs* of sand, wear yet upon their chins
The beards of Hercules and frowning Mars," &c.

Here Mr. Collier has no comment; nor, indeed, does the passage require any.

Mr. Knight gives "*stayers* of sand," with the following note ;

" This is ordinarily printed *stairs of sand* ; and no explanation is given by the commentators. In the first folio the word is printed as we print it—*stayers*. In the same edition we have, in ' As You Like It,' ' In these degrees have they made a *paire of staires* to marriage.' We have no great reliance upon the orthography of any of the old editions ; but the distinction between *stayers* and *staires* is here remarkable. Further, the propriety of the image appears to us to justify the restoration of the original word in this passage. Cowards in their falseness—their assumption of appearances without realities—may be compared to *stairs* of sand, which betray the feet of those who trust to them ; but we have here cowards appearing ready to face an enemy with

' The beards of Hercules and frowning Mars :'

they are false as *stayers* of sand—banks, bulwarks of sand, that the least opposition will throw down—vain defences—feeble ramparts. We derive the word *stair* from the Anglo-Saxon *stigan*, to ascend ;—*stay*—and thence *stayer*—from the Teutonic *staen* or *stehen*, to stand."

" The distinction between *stayers* and *staires* remarkable !" —I would request Mr. Knight's particular attention to the subjoined passages, where the author has spelt the word in THREE different ways ;

" hee going into the Chamber where they lay, tooke the yongest of them named Elizabeth, forth of her bed, and carried her downe the *Stayres* into his Celler hee carried the dead corps vp three payre of *stayres*," &c. *The Unnaturall Father*, p. 137,—Taylor's *Workes*, ed. 1630.

" A Seruingman and his mistris was landing at the Whitefryars *stayers* ; the *stayers* being very bad, a waterman offered to helpe the woman," &c. *Wit and Mirth*, p. 190,—*ibid.*

" the next day, when the water was ebd away, the Bitch went downe the *staires*, and found her three drowned Puppies." *A Dogge of Warre*, p. 231,—*ibid.*

The latter part of Mr. Knight's note—his defence and explanation of "*stayers*"—is of more than Warburtonian subtlety, and will assuredly never carry conviction to a single Englishman,—though, perhaps, it may receive the commendation of

Tieck, with his imperfect knowledge of the language, and in gratitude for the respect with which Mr. Knight has treated *his* vagaries (see my remarks on *Macbeth*, act ii. sc. 2).

SCENE 2.—C. p. 523.

“ In measure *rain* thy joy ; scant this excess.”

“ It may reasonably be doubted whether we ought to read ‘ rain,’ or *rein* ; the old spelling, *raïne*, is quite equivocal.” COLLIER.

To doubt that “ rain” is the right reading appears to me most *unreasonable*.

SCENE 4.—C. p. 534.

“ I could not *do withal*.”

“ An idiom of the time for *I could not help it*. See Gifford’s Ben Jonson, iii. 470.” COLLIER.

Though, after Gifford’s decisive note, this phrase is not likely to be again misinterpreted, I may cite the following passage from Palsgrave’s *Lesclarcissement de la Lang. Fr.* 1530; “ I can nat *do withall*, a thyng lyeth nat in me, or I am nat in faulte that a thyng is done.” Fol. clxxx. (Table of Verbes.)

ACT IV.

SCENE 1.—C. p. 539 ; K. p. 322.

“ Some men there are love not a gaping pig ;
Some, that are mad if they behold a cat ;
And others, when the bag-pipe sings i’ the nose,
Cannot contain their urine for affection :
*Masters of passion sway it to the mood
Of what it likes, or loaths.*”

“ This passage has occasioned a good deal of controversy, but the difficulty seems to be to find a difficulty : in the old copies ‘ sway’ is printed *sways*, making a false concord, the nominative case being ‘ masters :’ the pronoun ‘ it,’ of course, in both instances, agrees with ‘ passion.’ Shylock, in the preceding lines, speaks of those who are not ‘ masters of passion.’” COLLIER.

The preceding part of the passage clearly shews that there

must be a pause at "urine;" as also that "for affection" must be connected with the next line. Shylock states three circumstances; first, that some men dislike a gaping pig; secondly, that some are mad if they see a cat; thirdly, that some, at the sound of the bag-pipe, cannot contain their urine: and he then accounts for these three peculiarities on a general principle.

Waldron (Appendix to *The Sad Shepherd*, p. 213), observing that *mistress* was formerly written *maistresse* or *maistres*, would read;

" Cannot contain their urine: for affection,
Mistress of passion, sways it to the mood
 Of what it likes, or loaths."

Mr. Knight (whose alteration is greatly preferable, because it deviates from the old eds. only by omitting a single letter), prints;

" Cannot contain their urine: for affection,
Master of passion, sways it to the mood
 Of what it likes, or loathes."

With respect to Mr. Collier's reading, I have further to observe, that "Masters of passion" (if we understand the words in the sense which, as his note shews, he supposes them to bear) were the very persons of whom Shylock would carefully avoid all mention.

SCENE 1.—C. p. 542; K. p. 325.

" O, be thou damn'd, *inexorable* dog," &c.

" Misprinted in the old copies, previous to the third folio of 1664, *inexecrable*." COLLIER.

Malone thought that "*inexecrable*" might be right (*in* being an augmentative particle); Mr. Knight has adopted it; and Richardson has given the word a place in his *Dictionary*. I agree with Mr. Collier in considering it a misprint.

SCENE 1.—C. p. 547.

" *Shy.* These be the Christian husbands! I have a daughter;
 Would any of the stock of *Barabbas*
 Had been her husband, rather than a Christian!
 We trifle time; I pray thee, pursue sentence."

Mr. Collier ought to have printed (with the other modern editors) "Barrabas," as the metre here positively requires. The word, I believe, was invariably made short in the second syllable by the poetical writers of Shakespeare's days: in Marlowe's *Jew of Malta*, "Barrābas" occurs *seventy-eight times*; compare, too, Taylor;

"These are the brood of *Barrābas*, and these
Can rob, and be let loose againe at ease."

A Thiefe, p. 120,—*Workes*, ed. 1630.

and Fennor;

"Thou *Barrābas* of all humanitie,
Base slanderer of Christianitie."

Defence, &c. p. 153,—*ibid.*

Moreover, the three first lines of this speech ought to be marked as spoken "*Aside*."

ACT V.

SCENE 1.—C. p. 555.

"Sit, Jessica: look, how the floor of heaven
Is thick inlaid with *patterns* of bright gold;
There's not the smallest orb, which thou behold'st," &c.

"This is the text of the second folio: the first folio has *pattens*, as well as the 4to. by Heyes. The other 4to. has *pattents*. 'Patterns' seems the right reading." COLLIER.

By adopting the gross misprint "patterns," Mr. Collier has done much to injure the picturesqueness of a passage which an eminent writer has pronounced to be "the most sublime, perhaps, in Shakespeare" (Hallam's *Intr. to Lit. of Eur.* iii. 147). What are "*patterns of gold*?" and how could the "*floor of heaven*" be "INLAID" with "*patterns*?"

The not uncommon word *patten*, *paten*, *patin*, or *patine*, means a plate. "The *Patine* of a chalice, Calici operculum, patina." Coles's *Dict.*

AS YOU LIKE IT.

[Vol. iii. COLLIER ; vol. iii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 8.

“Marry, sir, be better employed, *and be naught awhile.*”

“A proverbial north-country expression, equivalent (says Warburton) to ‘a mischief on you,’ and Gifford agrees with him. See Ben Jonson’s *Works*, vol. iv. 421, and vol. vi. 160. Dr. Johnson was of opinion, that ‘be better employed, and be naught awhile,’ was to be taken in the same sense as saying, ‘It is better to do mischief than to do nothing.’”

Why should Dr. Johnson’s utterly erroneous explanation be dragged again into light? Since the origin of verbal criticism, nothing more satisfactory has been written than the copious note of Gifford (Jonson’s *Works*, iv. 421), in which he proves that “and be naught awhile” is a petty and familiar malediction. Besides, the first part of Warburton’s remark is wrong; the expression was certainly not confined to “the north country.”

SCENE 2.—C. p. 15 ; K. p. 273.

“*Cel.* Pr’ythee, who is’t that thou mean’st?

Touch. One that old *Frederick*, your father, loves.

Ros. My father’s love is enough to honour him enough,” &c.

“As Malone remarks, there is some error here, as Frederick is the father of Celia, and not of Rosalind. He suggests that we might read *Ferdinand* for ‘Frederick.’ Perhaps the name of the knight was Frederick, and the clown’s answer ought to run, ‘One old Frederick, that your father loves,’ which only changes the place of ‘that.’ This is the more likely, because Frederick the usurper, being younger than the exiled Duke, would hardly be called by the clown ‘Old Frederick.’” COLLIER.

The error lies in the prefix to the third speech, which is rightly assigned to *Celia* by Theobald, Steevens, and Knight.

As to "old,"—Steevens justly observed that it is an unmeaning term of familiarity, without reference to age.

ACT III.

SCENE 2.—C. p. 56.

"I answer you right *painted cloth*."

"Orlando's reply has reference to the sentences often inscribed upon tapestry, or 'painted cloth:' 'I answer you right painted cloth;' *i. e.* exactly in the style of the inscriptions upon tapestry."
COLLIER.

Again, in note, vol. vi. 136, Mr. Collier says, "*painted cloth* was tapestry," &c. But it was really *cloth* or *canvass painted in oil*: see the long article in Nares's *Gloss*. Compare too the following homely story related by the honest Water-poet;

"There's an old speech, a Tayler is a Thiefe,
And an old speech he hath for his reliefe,
I'll not equiuocate, I'll giue him 's due,—
He (truly) steales not, or he steales not, true.*
Those that report so, mighty wrong doe doe him,
For how can he steale that, that's brought vnto him?
And it may be they were false idle speeches,
That one brought Cotton once, to line his Breeches,
And that the Tayler laid the Cotton by,
And with old painted Cloth the roome supply,
Which as the owner (for his vse) did weare,
A nayle or sceg by chance his breech did teare,
At which he saw the linings, and was wroth
For Diues and Lazarus on the painted Cloth,
The Gluttons dogs, and hels fire hotly burning,
With fiends and fleshhookes, whence ther's no returning.
He rip'd the other breech, and there he spide
The pamper'd Prodigall on cockhorse ride;
There was his fare, his fidlers, and his whores,
His being poore, and beaten out of doores,
His keeping hogs, his eating huskes for meat,
His lamentation, and his home retreat,

* "He cannot steale truly, or truly he cannot steale."

His welcome to his father, and the feast,
 The fat calfe kill'd, all these things were exprest.
 These transformations fild the man with feare,
 That he hell-fire within his breech should beare;
 He mus'd what strange inchantments he had bin in,
That turn'd his linings into PAINTED LINNEN.
 His feare was great, but at the last to rid it,
 A Wizard told him, 'twas the Tayler did it."

A Thiefe, p. 119,—Taylor's *Workes*, ed. 1630.

For the sake of those who are curious in such matters, I add a specimen of painted-cloth poetry, which has been preserved by the writer just quoted, who copied it from the walls of a room at the Star in Rye in the year 1653;

"And as upon a bed I musing lay,
 The chamber hang'd with *painted cloth*, I found
 My selfe with sentences beleaguerd round:
 There was Philosophy and History,
 Poetry, Ænigmatick mystery.
 I know not what the Town in wealth may be,
 But sure, I on that chambers walls did see
 More wit then al the town had, and more worth
 Then my unlearned Muse can well set forth.
 I will not hold my Reader in dilemma,
 This truly, lying, I transcribed them a.

*No flower so fresh, but frost may it deface,
 None sits so fast, but hee may lose his place.
 Tis Concord keeps a Realme in stable stay,
 But Discord brings all Kingdomes to decay.
 No Subject ought (for any kinde of Cause)
 Resist his Prince, but yeeld him to the Lawes.
 Sure God is just, whose stroake delayed long,
 Doth light at last with paine more sharp and strong.
 Time never was, nor n'ere I thinke shall be,
 That Truth (unshent) might speake, in all things free.*

This is the Sum, the Marrow and the Pith
 My lying Chamber was adorned with:
 And 'tis supposed, those lines written there
 Have in that Roome bin more then 40 yeare."

The Certain Travailes of an uncertain Journey, &c.
 1653, p. 19.

ACT IV.

SCENE 1.—C. p. 72; K. p. 336.

“*Jaq.* Nay then, God be wi’ you, an you talk in blank verse.

[*Exit.*

Ros. Farewell, monsieur traveller: look you lisp, and wear strange suits; disable all the benefits of your own country; be out of love with your nativity, and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola.—Why, how now, Orlando!” &c.

Does Rosalind say all this to Jaques *after he has left the stage?*

In the first folio the “exit” of Jaques is not marked at all. In the three later folios it is placed (as by Mr. Collier and the other modern editors) at the end of his speech. But *exits* as well as *entrances* (see my remarks on *Troilus and Cressida*, act i. sc. 2) were very frequently marked much earlier than they were really intended to take place: and nothing can be more evident than that here the “exit” of Jaques ought to follow “gondola.”

ACT V.

SCENE 4.—C. p. 982.

“And to the skirts of this wild wood he came,
Where, meeting with an old religious man,
After some question with him, was converted
Both from his enterprise, and from the world;
His crown bequeathing to his banish’d brother,
And all their lands restor’d to *him* again,
That were with him exil’d.”

“So the old copies, which modern editors have altered without notice to ‘restor’d to *them* again.’ The meaning is, that the converted brother restores to the banished brother his dukedom, and all the lands of those who were in exile with him, in order that he (the duke) may bestow the lands again on their former possessors. The duke afterwards tells his nobles that he will give them back their estates.” COLLIER.

The other modern editors may, I think, be forgiven for making without notice an alteration so obviously demanded by

the context. The misprint of "*him*" for "'em" or "them" is one of the commonest; and Mr. Collier himself elsewhere gives;

"Ay, sir; I'll call *them* to you."

Merry Wives of Windsor, act iv. sc. 3, vol. i. 252.

(where the folio has "*him*.")

"May have a tomb of orphans' tears wept on '*em*."

King Henry VIII. act iii. sc. 2, vol. v. 571.

(where all the old eds. have "on *him*.")

"Let *them* be made an overture for the wars."

Coriolanus, act i. sc. 9, vol. vi. 168.

(where all the old eds. have "Let *him*.")

"Perchance, because she knows *them* innocent."

Titus Andron., act iii. sc. 1, vol. vi. 315.

(where all the old eds., except one, have "knows *him*.")

"I see a cherub that sees *them*."

Hamlet, act iv. sc. 3, vol. vii. 299.

(where the folio has "*him*.")

When Mr. Collier remarked that "the duke afterwards tells his nobles that he will give them back their estates," he altogether mistook the meaning of the following lines, at p. 99;

"And after, every of this happy number,

That have endur'd shrewd days and nights with us,

Shall share the good of our returned fortune,

According to the measure of their 'states [read *states*]."

i. e. all my faithful followers shall receive such reward as suits their various stations.

TAMING OF THE SHREW.

[Vol. iii. COLLIER; vol. ii. KNIGHT.]

INDUCTION. SCENE 1.—C. p. 107; K. p. 124.

“Go by, *S. Jeronimy* :
Go to thy cold bed, and warm thee.”

“In this passage, there is a double allusion to ‘The Spanish Tragedy’ by Thomas Kyd. How the capital S became introduced into the text, it is not easy to explain; but Monck Mason would make out that it is part of the word *says*, the rest having dropped out; but why should it have been printed with a capital letter? The phrase ‘Go by’ is derived from one part of ‘The Spanish Tragedy,’ of which Jeronimo may be called the hero; and ‘Go to thy cold bed, and warm thee,’ refers to another part of the same play, where Jeronimo exclaims, ‘What outcries pluck me from my naked bed?’ when he enters in his night-dress, after the murder of his son. See ‘Dodsley’s Old Plays,’ last edition, vol. iii. p. 130 & 163. Different parts of this popular play were often quoted and ridiculed by contemporary writers. Sly can scarcely mean to canonize Jeronimo, and call him a saint, from his being such a favourite with the frequenters of our early theatres; and when Malone remarks, that ‘Sly’s making Jeronimy a saint is not more extravagant than his exhorting his hostess to go to her cold bed and warm herself,’ he was not aware of the allusion to ‘The Spanish Tragedy,’ in the last line of Sly’s reply.”

COLLIER.

Mr. Collier’s note is as little to the purpose as the notes of the other commentators on this passage (which is certainly not verse). The matter is clear enough. “S.” is put for “Saint” (a very common abbreviation): Sly alludes to the notorious and much-ridiculed lines of *The Spanish Tragedy*, and at the same time confounds *Jeronimo* with *Saint Jerome*.

Mr. Knight prints; “Go—*by S. Jeronimy*—Go to thy cold bed, and warm thee,”—evidently not aware that in more than a dozen early dramas the words “Go by, Jeronimo” (from Kyd’s celebrated play), are cited and sneered at: for instance;

"*Tuc. Goe by, Ieronimo, goe by*; and heere drop the ten shillings into this Bason," &c. Dekker's *Satiro-mastix*, 1602, sig. D 2.

"But if I were as you, Ide cry, *go by, Ieronimo, go by.*" Dekker's *Shoomakers Holy-Day*, &c. sig. B 4, ed. 1624.

"*Sim.* Go from my window, go, go from, &c., away; *go by, old Jeronimo*: nay, and you shrink i' th' wetting, walk, walk, walk." Middleton's *Blurt, Master Constable*,—*Works*, i. 285, ed. Dyce.

"What new book have you there? What! *Go by, Hieronymo?*" Jonson's *Every Man in his Humour*,—*Works*, i. 34, ed. Gifford.

"for your brother,

I'll only say, *Go by.*"

Massinger's *Maid of Honour*,—*Works*, iii. 91, ed. 1813 (where see Gifford's note).

"she's like a play; if new, very good company, very good company; but if stale, *like old Jeronimo, go by, go by.*" Webster and Dekker's *Westward Ho*,—Webster's *Works*, iii. 45, ed. Dyce.

Indeed, the expression had become proverbial;

"For as a cart-wheele in the way goes round,
The spoake that's high'st is quickly at the ground,
So Enuy, or iust cause, or misconceit,
In Princes Courts continually doe waite,
That he that is this day Magnifico,
To morrow may *goe by Jeronimo.*"

Taylor's *Superbiæ Flagellum*, p. 35,—*Workes*, ed. 1630.

We even find it used as a nick-name;

"And call thee Bloody-bones, and Spade, and Spit-fire,
And Gaffer Madman, and *Go-by-Jeronimo*,
And Will-with-a-whisp," &c.

Beaumont and Fletcher's *Captain*, act iii. sc. 5.

ACT I.

SCENE 2.—C. p. 132; K. p. 152.

"For she is sweeter than perfume itself,
To whom they go. What will you read to her?"

"The folios read, 'To whom they go *to*;' redundant by the sense and metre." COLLIER.

In a note on the following passage of Massinger's *Very Woman*, act iii. sc. 5,

“Heaven knows *to* what 'twill mount *to*,”

Gifford, after giving an example of similar phraseology in Beaumont and Fletcher, which the editors of those poets had thought fit to alter, adds;

“When it is considered that the repetition so sedulously removed, was as anxiously sought after by our old writers, and was, indeed, characteristic of their style and manner, we may, perhaps, be indulged in forming a wish that those who undertake to revive and explain them, were somewhat more competent to the office.” *Works*, iv. 301, ed. 1813.

Mr. Knight, as well as Mr. Collier, improperly throws out from the text the second “to” in the present passage; yet they both print;

“Presents more woful pageants, than the scene

Wherein we play *in*.”

As you like it, act ii. sc. 7.

“*In* what enormity is Marcius poor *in*, that you two have not in abundance?” *Coriolanus*, act ii. sc. 1.

“And what not done, that thou hast cause to rue,

Wherein I had no stroke of mischief *in it*?”

Titus Andron., act v. sc. 1.

“That fair, *for* which love groan'd *for*, and would die.”

Romeo and Juliet, act i. sc. 5.

The same repetition is found in writers long posterior to Shakespeare; *e. g.*

“*Lady Bashfull*. O *in* what a torment I have been *in* ! hell is not like it.” *Loves Adventures*, act i. sc. 4,—*Playes* by the Duchess of Newcastle, 1662.

With respect to the “metre” of the present passage,—why should Mr. Collier object to a line of *eleven syllables*, when a little after, in the same page, he gives one which consists of no fewer than *fifteen*?—

“Trow you, whither I am going? —To Baptista Minola.”

ACT II.

SCENE 1.—C. p. 137.

“ but for these other *goods*,
Unbind my hands, I'll put them off myself,
Yea, all my raiment, to my petticoat.”

“ Theobald read *gawds*, and all the modern editors have followed him, but without any necessity for the change from the old reading.”

COLLIER.

“ *Goods*” appears to me to be all but nonsense.

SCENE 1.—C. p. 148.

“ 'tis a world to see,
How tame, when men and women are alone,
A meacock wretch can make the curstest shrew.”

“ The meaning seems to be, ‘ it is *worth a world to see*.’ So in Rydley’s ‘ Brief Declaration of the Lord’s Supper,’ 1555 (as Mr. Bruce pointed out to me), ‘ *It is a world to see* the answer of the Papists to this place of Origen.’ ” COLLIER.

If (as the above note seems to shew) Mr. Bruce and Mr. Collier suppose that the expression in question is of unfrequent occurrence, they are greatly mistaken. It is, indeed, an extremely common one in writers of all descriptions, both in those long anterior and those long posterior to the time of Shakespeare: it occurs, for instance, in Skelton’s *Bowge of Courte* (composed perhaps before 1500), *Works*, i. 47, ed. Dyce; and is found even in the Second Volume of Strype’s *Annals of the Reform.*, which was first published in 1725, and must have been written only a few years earlier; “ But *it was a World* to consider, what unjust Oppressions of the People, and the Poor, this occasioned; by some griping Men, that were concerned therein.” p. 209.

ACT IV.

SCENE 3.—C. p. 178.

“ You bid *be* make it orderly and well,
According to the fashion, and the time.”

Read, with all other eds., early and modern, “ *me*.”

ALL'S WELL THAT ENDS WELL.

[Vol. iii. COLLIER ; vol. i. KNIGHT.]

ACT I.

SCENE 3.—C. p. 221 ; K. p. 355.

“ An we might have a good woman born but *ere* every blazing star, or at an earthquake, 'twould mend the lottery well : a man may draw his heart out, ere he pluck one.”

“ Steevens left out *ere*, (printed *ore* in the old copies,) not being able to make anything of it ; and Malone suggested that it was put for *or*, *i. e.* *before* : the fact seems to be, that *o* was merely substituted for *e*, by an error of the press : ‘ *ere* every blazing star ’ is prior to the appearance of every blazing star. It is surprising that ‘ *ere*, ’ which occurs again just below, did not explain the mystery to Malone.”
COLLIER.

The reading of Mr. Collier is no better than that of Malone : both (vulgarly speaking) put the cart before the horse. *Blazing stars* are mentioned by our old writers as portending prodigies,—not as coming after them. Mr. Knight has, I have no doubt, given the right reading, viz. “ *for*.” In the quartos of *Hamlet* (act v. sc. 2) there is a similar misprint : they have “ *or* my complexion,” where the folio rightly reads “ *for* my complexion.”

SCENE 3.—C. p. 222 ; K. p. 355.

“ Diana, no queen of virgins, that would suffer her poor knight *to be* surprised, without rescue, in the first assault, or ransom afterward.”

“ Theobald supplied the words ‘ Diana, no,’ which are omitted in the old copies : he also added ‘ *to be* ’ in the next line, and those words seem equally necessary.” COLLIER.

The addition of “ *to be* ” is unnecessary, as might be shewn by various passages of our early writers, besides the following one ;

" And *suffer not their mouthes shut vp*, oh Lord,
Which stil thy name with praises doo record !"

Drayton's *Harmonie of the Church*, 1591, sig. F 2.

ACT II.

SCENE 3.—C. p. 244; K. p. 378.

" Good fortune, and the favour of the king,
Smile upon this contract; whose ceremony
Shall seem expedient on the *now borne brief*,
And be perform'd to-night: the solemn feast
Shall more attend upon the coming space,
Expecting absent friends."

" The clear meaning is obscurely expressed: if we take *now* (to which Shakespeare prefixes the definite article) to be used substantively, and if we derive *borne* from the verb *to bear*, the king says that the marriage shall not be deferred, 'whose ceremony shall seem expedient *on the now*, (or on the instant,) to be borne briefly,' or concluded without delay." COLLIER.

Of all the attempts to explain this difficult passage, Mr. Collier's is the most extraordinary. "*Brief*" is evidently a substantive; and the probability seems to be that Steevens was right in considering "the *now-born* brief" (which is manifestly the true reading, and given by Messrs. Malone and Knight) as equivalent to "the contract recently and suddenly made."

ACT III.

SCENE 5.—C. p. 264; K. p. 398.

" *Wid.* I hope so.—Look, here comes a pilgrim: I know she will lie at my house; thither they send one another.

I'll question her.—God save you, pilgrim!

Whither are you bound?"

Nothing can well be more awkward than this separation of "I'll question her" from what precedes. The speech ought either (as Malone gives it) to conclude with a line of blank verse, thus,—

" God save you, pilgrim! whither are you bound?"

or (as Mr. Knight prints it) to stand wholly prose.

In the next page of Mr. Collier's edition the first speech of the Widow is most unhappily arranged,—with *three imperfect lines together*.

SCENE 5.—C. p. 266; K. p. 399.

"*Dia.* Alas, poor lady!
'Tis a hard bondage, to become the wife
Of a detesting lord.
Wid. I write good creature : wheresoe'er she is,
Her heart weighs sadly."

“The first folio has ‘I write good creature,’ which Malone retains, in the sense of ‘I consider her a good creature.’ The fact is that such was the phraseology of Shakespeare’s time, and in this very play (see p. 245) Lafeu tells Parolles, ‘I *write* man, to which title age cannot bring thee.’ Malone omits this apposite instance, but quotes, ‘About it, and *write* happy when thou hast done,’ from ‘King Lear,’ A. v. sc. 3, and ‘Since I *writ* widow,’ from Lodowick Barry’s comedy of ‘Ram Alley,’ 1611. It is curious to note how soon this mode of expression had gone out of use, for in the second folio the passage in the text is altered to ‘I (*i. e. ay*) right, good creature.’” COLLIER.

If Mr. Collier had wished to prove beyond all possibility of dispute that the reading which he gives is the wrong one, he could not have done so more effectually than by citing these three passages in its defence. The first passage, "*I write man*," means,—*I write myself man*; the second, "*Write happy, when thou hast done*,"—*Write thyself happy, when thou hast done*; the third, "*Since I writ widow*,"—*Since I writ myself widow*—(so too in *The Second Part of King Henry IV.*, act i. sc. 2, "*As if he had writ man* ever since his father was a bachelor," i. e. *writ himself man*; in Belchier's *Hans Beer-pot, His Invisible Comedie*, &c. 1618, sig. G 4, "*His father neare gaue armes, writ good-man Clunch*," i. e. *writ himself good-man Clunch*; in Beaumont and Fletcher's *Wit at several weapons*, act i. sc. 1, "*When I scarce writ man*," i. e. *writ myself man*; in Fletcher's *Queen of Corinth*, act v. sc. 1,

“ in every family
That does *write lustful*, your fine bawd gains more

(For, like your broker, he takes fees on both sides)
Than all the officers of the house,"

i. e. *write itself* lustful; in Massinger's *Duke of Milan*, act v. sc. 2;

"These hands too, that disdain'd to take a touch
From any lip, whose owner *writ not lord*,"

i. e. *writ not himself* lord; and in the Epistle Dedicatory to Hookes's *Amanda*,* 1653, "You might better have *writ man* at fifteen," &c., i. e. *writ yourself* man):—THEREFORE the words, "*I write* good creature," can only signify,—*I write myself* good creature.

Mr. Knight very properly reads;

"*Wid. Ay, right*; good creature, wheresoe'er she is,
Her heart weighs sadly."

"Ay," as Mr. Collier elsewhere remarks, "was almost invariably spelt with a capital *I*" (vol. iv. 176); and the lection of the first folio, "write," is evidently one of those not unfrequent misprints, which were occasioned by the compositor's having followed his copy only so far as to give the *sound* of the word, not its proper spelling,—or, as Mr. Collier terms it, "printed by his ear" (vol. iv. 342).

ACT IV.

SCENE 2.—C. p. 281; K. p. 413.

"Since Frenchmen are so *braid*,
Marry that will, I live and die a maid."

"The explanation of this word given by Steevens seems the right one, though it has been disputed: '*Braid* signifies *crafty, deceitful* ;'

* I may just notice, that a line in a copy of commendatory verses by "Tho. Adams," prefixed to this worthless volume,—

"that all
May her *Amanda*, you *Amandus* call,"

seems to have been floating in the mind of Sterne, when he told the story of "two fond lovers, separated from each other by cruel parents, and by still more cruel destiny—

Amandus——*He*

Amanda——*She*—

each ignorant of the other's course," &c.—*Tristram Shandy*, vol. vii. ch. xxxi. p. 113, ed. 1765.

and he derives it from the Anglo-Saxon *bred*, which is usually translated *fraus*. The ordinary sense is that which Palsgrave gives in his Dictionary, 1530, 'hastynesse of mynde.' For this reference I have to thank the Rev. A. Dyce, and it accords with the sense given in Sir F. Madden's Glossary to 'Syr Gawayne.' 'At a braid,' or *on a sudden*, is a not unusual expression; the meaning of Diana might, therefore, possibly be, that Frenchmen are so *hasty* and *sudden*; but this is hardly consistent with what she has previously said of them." COLLIER.

"*Braid*—crafty, according to Steevens. Horne Tooke has a curious notion that the word here means *brayed*—as a fool is said to be in a mortar. Mr. Richardson, in his Dictionary, considers that in this passage it bears the sense of *violent*." KNIGHT.

The remark of Richardson (imperfectly quoted by Mr. Knight) is—"The word appears to refer to the *suddenness* and *violence* with which Bertram had wooed her:" and, no doubt, there is *suddenness* and *violence* implied by the word, but not, I apprehend, in the sense which Richardson supposes. *Braid* seems to be equivalent here to 'violent in desire, lustful;' Diana alluding to that licentiousness in Bertram, with which his countrymen have been often charged;

"*Cholmeley*. If 'a take my wife, 'a shall finde her meate.

Surrey. And reason good, Sir Roger Cholmeley, too.

If these *hott Frenchemen* needsly will haue sporte,

They should in kindnesse yet deffraye the charge."

Sir Thomas More, a play,—*MS. Harl.* 7368, fol. 5.

ACT V.

SCENE 3.—C. p. 304; K. p. 433.

"Which better than the first, O, dear heaven, bless!

Or, ere they meet, in me, O nature, *cease*!"

Mr. Collier ought to have retained (with Mr. Knight) the reading of the first folio, "*cesse*," on account of the rhyme.

TWELFTH-NIGHT.

[Vol. iii. COLLIER; vol. iii. KNIGHT.]

ACT I.

SCENE 5 — C. p. 340.

“ I protest, I take these wise men, that crow so at these set kind of fools, no better than the *fools’ zanies*.”

“ Douce says, that ‘fools’ zanies’ in the text means ‘fools’ baubles,’ which had upon the top of them the head of a fool.” COLLIER.

Douce’s explanation is strangely wrong. “ *The fools’ zanies*” is equivalent to ‘the buffoons, or mimics, of the fools.’ *Zany*, both as a substantive and verb, is commonly used in that sense by our early writers;

“ Most worthy man, with thee it is euen thus,
As men take Dottrels, so hast thou ta’n vs;
Which, as a man his arme or leg doth set,
So this fond Bird will likewise counterfeit:
Thou art the Fowler, and doest shew vs shapes,
And we are all thy *Zanies*, thy true Apes.”

Verses on Coryate by Drayton, in the *Odcombian Banquet*, &c., 1611, sig. N.

“ Laughes them to scorne, as man doth busie apes
When they will *zanie* men.”

Marston’s *Antonios Reuenge*, 1602, sig. G 2.

ACT II.

SCENE 3.—C. p. 352.

“ a *stoop* of wine !”

“ The word ‘stoop,’ says Reed, is derived from the Belgic, and is equivalent to a measure of two quarts.” COLLIER.

“ *Stoop*,” which means here ‘cup,’ is a word applied to vessels of various kinds and sizes. Could Reed or Mr. Collier suppose that when Sir Toby calls out in his niece’s house for “ a *stoop* of wine,” he expects *two quarts* to be brought to him?

or that the "*stoops* of wine," which the King in *Hamlet* (act v. sc. 2) orders to be set upon the table, contain that measure exactly?

SCENE 2.—C. p. 353.

"I sent thee sixpence for thy *lemon* : hadst it?"

"The word is spelt "*lemon*" in the old copies, and the meaning may only be, that Sir Andrew sent the Clown sixpence in return for, or to buy a lemon. On the other hand, Sir Andrew may have sent the sixpence to the Clown's mistress or sweet-heart," &c. COLLIER.

"*Lemon*"!! The obvious correction "*leman*," *i. e.* sweet-heart, was first made by Theobald: nor did any of his successors, except Mr. Collier, ever dream of retaining the error of the old eds.

SCENE 3.—C. p. 358.

"if I do not gull him into a *nayword*, and make him a common recreation, do not think I have wit enough to lie straight in my bed."

"*i. e.* a *byeword*, says Steevens. Lexicographers quote no other instances of its use, but from Shakespeare. In the old copies it is printed 'an *ayword*,' and perhaps that is the true reading, the meaning being 'an *everlasting* word : 'ay' is *ever*. In 'The Merry Wives of Windsor,' however, it stands '*nayword*' in the folios." COLLIER.

The explanation of Steevens is right. Forby, in his *Vocabulary of East Anglia* gives "*Nay-word A bye-word; a laughing-stock.*"

ACT III.

SCENE 1.—C. p. 374; K. p. 197.

"Cressida was a beggar."

"Malone appositely quotes the following passage, from Chaucer's 'Testament of Creseyde,'" &c. COLLIER.

"In Chaucer's 'Testament of Cresseyde,'" &c. KNIGHT.

The poem in question was written, not by Chaucer, but by Robert Henryson.

"I will *construe* to them whence you come."

Here Mr. Knight properly retains the reading of the old eds., "*conster*," a form which is repeatedly found in our early writers ;

"We must not *conster* hereof as you mean."

Peele's *Arr. of Paris*,—*Works*, i. 24, ed. 1829.

"Nor his subtill nature *conster*,

Borne a man, but dyes a monster."

Marston's *Insatiate Countesse*, sig. K. ed. 1613.

"And that which you were apt to *conster*

A simple innocence in me," &c.

Beaumont and Fletcher's *Philaster*, act ii. sc. 1.

"*Conster* me that."

Beaumont and Fletcher's *Scornful Lady*,
act iii. sc. 1.

"Men are so captious the'ile euer *conster* ill."

Heywood's *Fayre Maide of the Exchange*,
sig. B 4, ed. 1625.

"Doe I want money? let me *conster* this."

Marmyon's *Fine Companion*, 1633, sig. D 4.

See too Butler's *Hudibras*, p. i. c. iii. 1214. Even Pope writes, "Lord William will *conster* this Latine, if you send it to Thistleworth." *Letter to the Duchess of Hamilton*,—*Add. to Works*, 1776, vol. ii. 2.

SCENE 4.—C. p. 392; K. p. 211.

"He is knight, dubbed with *unhatch'd* rapier, and on carpet consideration."

"An 'unhatched rapier' is an *unhacked* rapier, from the Fr. *hacher*." COLLIER.

"The knights of peace," says Mr. Knight ('Illustrations of act iii.' p. 218,) mayors, and justices, and serjeants-at-law, and physicians—grave men who hate a hatched rapier, which has seen service, as bitterly as King James, are called *carpet* knights, according to Randle Holme, &c."

In Shirley's *Love in a Maze*, act ii. sc. 2, we find;

"Thy hair is fine as gold, thy chin is *hatch'd*
With silver," &c.

"i. e.," says Gifford, "ornamented with a white or silvery beard. This . . . explains the passage in *Troilus and Cressida* [act i. sc. 3], 'As venerable Nestor *hatch'd* in silver,' on which the commentators have wasted so many words. Literally, to *hatch* is to inlay [originally, I believe, to cut, engrave, mark with lines]; metaphorically, it is to adorn, to beautify, with silver, gold, &c.," [also to colour or stain]. Shirley's *Works*, ii. 301.

That the word *hatch* was particularly applied to the ornamenting of weapons, might be shewn from many examples besides the following;

"Who first shall wound through others armes, his blood appearing fresh,

Shall win this sword, siluerd, and *hatcht*."

Chapman's *Iliads of Homer*, b. xxiii. p. 324.

[τόδε φάσγανον ἀργυρόηλον,

καλόν.

v. 807.]

"Dote on my horse well trapp'd, my sword well *hatch'd*."

Beaumont and Fletcher's *Bonduca*, act ii. sc. 2.

"*Hatching*, is to silver or gild the hilt and pomell of a sword or hanger:" R. Holme's *Ac. of Armory*, 1688, b. iii. p. 91. "*Hatched* (as a sword-hilt), reticulatus." Coles's *Dict*. See too Cotgrave's *Dict*. in v. *hacher*.

Now, since *hatch* was a very common technical term for the ornamenting of weapons, is there any probability that Shakespeare would have employed the expression "*unhatched rapier*" in the sense of '*unhacked rapier*?' Surely not. An "*unhatched rapier*" could only mean 'an unornamented rapier;' which does not suit the context, for carpet-knights were most likely to have the ceremony performed with a highly-ornamented sword.

But, it may be asked, is "*unhatched rapier*" equivalent to 'a rapier unstained with blood?' The following passages of Beaumont and Fletcher, among many others which might be adduced, will shew distinctly that such an elliptical expression could never have been employed;

"Come, sons of honour,

True virtue's heirs, thus *hatch'd* with *Britain-blood*," &c.

Bonduca, act iii. sc. 5.

“ His weapon *hatch'd in blood*.”

The Humorous Lieutenant, act i. sc. 1.

“ When thine own bloody sword cried out against thee,
Hatched in the life of him.”

The Custom of the Country, act v. sc. 5.

I am therefore strongly inclined to agree with those commentators who have supposed that the right reading in the present passage of Shakespeare is “ *unhacked rapier*.”

ACT IV.

SCENE 2.—C. p. 403.

“ They have here *propertied* me.”

“ ‘ They have taken possession of me, as of a man unable to look to himself. This is Johnson’s explanation ; but it may be doubted, whether Shakespeare had not some allusion to the ‘ properties ’ (as they were then, and are still called) of a theatre, which when out of use were thrust into some dark loft or lumber-room.” COLLIER.

There is certainly no allusion here to theatrical “ properties ”—no more than there is in the following passages of Shakespeare ;

“ Your grace shall pardon me ; I will not back :
I am too high-born to be *propertied*,
To be a secondary at control,
Or useful serving-man, and instrument,
To any sovereign state throughout the world.”

King John, act v. sc. 2.

“ his large fortune,
Upon his good and gracious nature hanging,
Subdues and *properties* to his love and tendance
All sorts of hearts.”

Timon of Athens, act i. sc. 1.

THE WINTER'S TALE.

[Vol. iii. COLLIER; vol. iv. KNIGHT.]

ACT I.

SCENE 2.—C. p. 437.

“ Most dear’st ! my collop !—Can thy dam ?—may’t be
 Affection ? thy intention stabs the centre :
 Thou dost make possible things not so held,
 Communicat’st with dreams ;—(how can this be ?)—
 With what’s unreal thou coactive art,
 And fellow’st nothing. Then, ’tis very credent,
 Thou may’st co-join with something ; and thou dost ;
 (And that beyond commission ;) and I find it,
 And that to the infection of my brains,
 And hardening of my brows.”

“ Most of the editors, from Rowe downwards, have agreed to understand ‘affection’ as *imagination* ; but the meaning is clear without any such forced construction. Leontes is looking towards Hermione and Polixenes when he asks, ‘Can thy dam ?—may’t be *affection* ?’ *i. e.* is it possible she feels *love* for him ? and then he goes on to observe that her intention stabs him to the centre, and makes possible things considered impossible. Shakespeare, over and over again, uses ‘affection’ for *love*, and ‘intention’ here is to be taken rather as intentness, vehemence, or ardour of mind. In the old copies the punctuation is such as we have adopted, and although, as we have said before, that can and ought to be no rule, in cases of difficulty it may be some guide.” COLLIER.

If Mr. Collier had carried on his paraphrase of this speech beyond the first three lines, the prodigious absurdity of the present punctuation and explanation must surely have become so evident to himself, that he would have at once discarded them. The question, “May’t be affection ?” is odd and feeble enough : but how could Hermione be said to “*communicate with dreams*,” to be “*coactive with what’s unreal*,” &c. ? As to the pointing of the old copies here, on which Mr. Collier lays some stress,—the fact is, the punctuation of the first folio at the

commencement of the passage is only a little less ridiculous than its punctuation of the fifth line,—

“ *With what's vnreall: thou coactive art,
And fellow'st nothing.*”

I cannot doubt that the next editor of Shakespeare will give the passage as it used to stand till it underwent this most unfortunate “restoration.” Leontes, after saying,

“ Can thy dam ? may't be ? ”—

(so again, three lines after, “how can this be ?”) breaks off in an apostrophe to “affection,” which is continued to the end of the speech,—

“ Affection, thy intention stabs the centre,” &c.

(*Affection* meaning ‘imagination,’ or ‘the disposition of the mind when strongly *affected* or possessed by a particular idea:’ see Malone’s note *ad l.*)

ACT II.

SCENE I.—C. p. 456.

“ 1 *Lord.* For her, my lord,
I dare my life lay down, and will do't, sir,
Please you t'accept it, that the queen is spotless
I' the eyes of heaven, and to you: I mean,
In this which you accuse her.

Ant. If it prove
She's otherwise, *I'll keep my stables where
I lodge my wife; I'll go in couples with her,*” &c.

“ The meaning is not very clear, unless we take ‘stable’ in its etymological sense from *stabulum*, a standing-place, abode, or habitation. In that case, Antigonus only says that he will take care never to allow his wife to dwell in any place where he is not. The Rev. Mr. Barry recommends this interpretation to me; but if so, we ought to read ‘stables’ in the singular.” COLLIER.

A more wretched “interpretation” than Mr. Barry’s could hardly be imagined. Perhaps Antigonus means,—If Hermione prove unchaste, I shall then have no doubt that my wife is inclined to play the wanton, and therefore I will allow her no

more liberty than I allow my horses ("I'll keep my stables where I lodge my wife"), or my hounds ("I'll go in couples with her").

SCENE 1.—C. p. 456 ; K. p. 40.

"You are abus'd, and by some putter-on,
That will be damn'd for't; would I knew the villain,
I would *land-damn* him."

"This word seems inexplicable; and all the learned ink the commentators have spent upon it has been merely wasted. Dr. Farmer's suggestion of *laudanum him* comes nearest to the sound, perhaps, but seems quite as far from the sense as any of the other conjectures. The word 'lamback' occurs in various writers, and means to *beat*; but it can hardly have been mistaken by the printer, and it would not be forcible enough for Antigonus' state of mind."

COLLIER.

"We are unable to explain this; and it is scarcely necessary to trouble our readers with the notes of the commentators, some of which [Mr. K. alludes to Hanmer's note] are not of the most delicate nature. Farmer's conjecture, that it meant *laudanum him*—poison him with laudanum—is, we suppose, intended for a joke." KNIGHT.

What can Mr. Collier mean by "*laudanum him* coming nearest to the *sound*?" Those critics who have been the most successful in conjectural emendation were never guided by similarity of sound, but solely by the *ductus literarum*. Farmer's conjecture is undoubtedly (excepting Mr. Collier's) the worst which has been offered on the passage. That of Sir Thomas Hanmer is at least in keeping with the grossness of the lines which follow.

In the word "*land-damn*" there appears to be an incurable corruption; but I may just notice that a similar compound (not acknowledged by our dictionaries) occurs in the once-popular poem of Warner;

"Hence cuntries Loutes *land-lurch* their Lords."

Albions England, p. 219, ed. 1596.

ACT III.

SCENE 2.—C. p. 471.

“ *Offi.* It is his highness’ pleasure, that the queen
Appear in person here in court. [*Silence.*”

“The word ‘*Silence*’ is printed as a stage-direction in the first folio, without any indication of the entrance of the queen, &c. This deficiency the second folio supplied merely by the word ‘*Enter*,’ which follows ‘*Silence*.’ The third and fourth folios adopt the reading of the second. Malone and all the other modern editors have chosen to take ‘*Silence*’ as an exclamation of the officer : so it might be ; but the printer of the folio, 1623, did not so understand it, and the editor of the folio, 1632, when correcting an obvious omission, did not think fit to alter the reading. The word *Silence* was probably meant to mark the suspense, that ought to be displayed by all upon the stage, on the entrance of Hermione to take her trial.” COLLIER.

In a note on the *Third Part of King Henry VI.* act iv. sc. 3 (vol. v. 303), Mr. Collier observes that to the stage-direction, “*Enter WARWICK, CLARENCE, OXFORD, SOMERSET, and Forces,*” the old eds. add “*Silent all,* in the same way that in ‘*The Winter’s Tale,*’ *Silence* is given as a stage-direction,” &c. But “*silent all,*” forming part of a stage-direction (and meaning, that the persons in question, who were about to surprise King Edward in his tent, should steal upon the stage with as little noise as possible), is a very different matter from “*Silence*” standing *alone* as an admonition to the players.

That here the word belongs either to the *Officer*, or to a *Crier*, is proved by the following passage of Shakespeare’s *Henry VIII.*, at the opening of the trial of Queen Katherine ;

“ *Wol.* Whilst our commission from Rome is read,
Let silence be commanded.

K. Hen. What’s the need ?
It hath already publicly been read,
And on all sides th’ authority allow’d ;
You may, then, spare that time.

Wol. Be’t so.—Proceed.

Scribe. Say, Henry king of England, come into the court.

Crier. Henry king of England,” &c.

Act ii. sc. 4, vol. v. 543.

If the "commission from Rome" had been read in court, the Crier would have previously proclaimed "Silence!"

ACT IV.

SCENE 3.—C. p. 495; K. p. 73.

"streak'd *gillyflowers*."

"Pronounced of old *gillyvors*, and so spelt in the folios, both here, when the word is spoken by Perdita, and afterwards by Polixenes."

COLLIER.

"*Gillyvor*" (written also *gillofer*, *gillofre*, *gelofer*) cannot properly be termed an old *spelling*: it is an old *form* of the word; for which Mr. Collier and other modern editors ought not to have substituted "*gillyflower*." In Perdita's speech the folios have "*gilly-vors*," in that of Polixenes "*gilly'vors*" (which Mr. Knight gives in both speeches): but the word should be written neither with a hyphen nor as a contraction.

SCENE 3.—C. p. 498; K. p. 75.

"I think, you have
As little *skill* to fear, as I have purpose
To put you to't."

Warburton was surely right in explaining "*skill*" 'reason.' The word with that meaning is very common in our earliest writers, and is occasionally found in those of Shakespeare's time;

"Hence Englands Heires apparant haue of Wales bin Princes, till
Our Queene deceast conceald her Heire, I wot not for what *skill*."
Warner's *Continuance of Albions England*, 1606, p. 415.

SCENE 3.—C. p. 500.

"inkles, *caddisses*, cambrics, lawns."

"Malone states that *inkle* is 'a kind of tape,' and *caddis* 'a narrow worsted galloon,' but without citing any authority. It may be suspected that 'caddis' was some ornament brought from Cadiz, with other fashions, by the Earl of Essex," &c. COLLIER.

Why these random conjectures? Malone was quite right about the meaning of this not very uncommon word. "Cruel, *caddas*, or worsted ribbon." *The Rates of the Custome house &c.* 1582, sig. B v. "*Caddas* or Cruell riband." *The Rates of Marchandizes, &c.* n. d. sig. C 5.

SCENE 3.—C. p. 514; K. p. 89.

"how shall we do?
We are not furnish'd like Bohemia's son,
Nor shall appear in Sicilia ——"

Here all the modern editors (in opposition to the old copies) put a break at the end of the speech, as if it were unfinished. But the sense is complete;

"Nor shall appear [like Bohemia's son] in Sicilia."

ACT V.

SCENE 3.—C. p. 540; K. p. 119.

"*Paul.* It is requir'd,
You do awake your faith. Then, all stand still.
On, those that think it is unlawful business
I am about; let them depart."

"The meaning is, 'Let those *go on*, and depart, who think it is unlawful business I am about.' Sir T. Hanmer, without necessity, altered '*on*,' the reading of the old copy, to *or*, and he has been usually followed. '*On*' could hardly have been misprinted for *or*, because in all the old copies it is followed by a colon." COLLIER.

Mr. Knight prints;

"*On*: Those that think it is unlawful business
I am about, let them depart,"—

and explains "*On*"—"let us go on."

Which of these two interpretations is the most forced and ridiculous, it would be difficult to decide. Sir T. Hanmer's alteration of "*On*" to "*Or*" is obviously necessary: in an earlier scene of the present play, where the right reading is undoubtedly "*or*," the first folio has "*at*;" see Mr. Collier's

note *ad loc.* p. 519; and in Shakespeare's LVIth Sonnet, where the old copy has "*As* call it," &c., Mr. Collier has rightly given "*Or* call it," &c. As to his remark that "'On' could hardly have been misprinted for *Or*, because in all the old copies it is followed by a colon,"—I have already cited from the first folio a line of this play, *in the middle of which a colon occurs, while the sense positively requires that there should be no point at all*; see p. 80: nor would it be difficult to bring forward from various old books a host of passages in which stops are introduced with the grossest impropriety: *e. g.*

"And wish, she were so now, as when my lust
Forc'd you; to quite the Countrey."

The Custom of the Country, act v. sc. 5, p. 22,—

Beaumont and Fletcher's *Workes*, ed. 1647.

"Let's burn this Noble body: Sweetes as many
As *sun-burnt*: *Neroe* [*Meroe*] breeds, Ile make a flame of
Shall reach his soule in heaven."

Valentinian, act iv. sc. 4, p. 22,—*ibid.*

SCENE 3.—C. p. 541.

"Nay, present your hand:

When she was young you woo'd her; now, in age,
Is she become the suitor?"

The old copies, indeed, have an interrogation-point here; but assuredly no question is asked: Paulina means, 'you formerly wooed her, and now she wooes you.' The original compositor put an interrogation-point, because "Is she" sounded like a question.

A passage of Beaumont and Fletcher's *Honest Man's Fortune*, act i. sc. 1, stands as follows in the folio, 1647;

"and began to laugh

Your adversaries Advocate to scorn:
Who like a cunning foot-man? set me forth
With such a temperate easie kind of course
To put him into exercise of strength,
And follow'd his advantages so close,
That when," &c.

p. 151.

The proper punctuation is, of course,

“ Who, like a cunning footman, set me forth,” &c.

but the words sounded to the compositor like a question.

Even Mr. Collier's *Shakespeare* furnishes an example of the same mistake: in *King Richard III.* act iv. sc. 4, vol. v. 461, we find,

“ Look, what is done cannot be now amended?”

the compositor having put an interrogation-point at the end of the line because “what is done” sounded like a question.

KING JOHN.

[Vol. iv. COLLIER; vol. iv. KNIGHT.]

ACT I.

SCENE 1.—C. p. 10; K. p. 251.

“ *Bast.* Because he hath a half-face, like my father,
With *half that* face would he have all my land :
A half-fac’d groat five hundred pound a year !”

“ This is the reading of all the folios ; and the meaning is, that because Robert had only a thin narrow face, like his father, yet with only half the face of his father, he would have all his father’s land. Since the time of Theobald, all editors have printed the second line, ‘ With that half-face,’ &c., which does not express what the poet seems to have intended. Philip ridicules Robert for having, in fact, only half of the half-face of his father, yet claiming all the inheritance by reason of it.” COLLIER.

The “ half that ” of the old eds. is merely a transposition made by a mistake of the original compositor. Mr. Knight observes that Theobald’s alteration “ appears just : ” he might have said, — that the context proves it to be absolutely indispensable. According to the old reading (in spite of Mr. Collier’s strange explanation), the second line contradicts the first.

It may perhaps be worth remarking here that the following line of *Romeo and Juliet* (act ii. sc. 6, vol. vi. 430),

“ I cannot sum up half my sum of wealth,”

is given in the old eds. thus (the words “ *half my* ” being shuffled out of their right place) ;

“ I cannot sum up sum of *half my* wealth,”

and

“ I cannot sum up some of *half my* wealth.”

ACT II.

SCENE 1.—C. p. 25; K. p. 272.

“ *K. John.* For our advantage ; therefore, hear us first.—
These flags of France, that are advanced here

Before the eye and prospect of your town,
 Have hither march'd to your endamage :
 The cannons have their bowels full of wrath,
 And ready mounted are they, to spit forth
 Their iron indignation 'gainst your walls :
 All preparation for a bloody siege,
 And merciless proceeding by these French,
Comfort your city's eyes, your winking gates ;
 And, but for our approach, those sleeping stones,
 That as a waist do girdle you about,
 By the compulsion of their ordnance
 By this time from their fixed beds of lime
 Had been dishabited, and wide havoc made
 For bloody power to rush upon your peace.
 But, on the sight of us, your lawful king,
 Who painfully, with much expedient march,
 Have brought a countercheck before your gates,
 To save unscratch'd your city's threaten'd cheeks,
 Behold, the French amaz'd vouchsafe a parle ;
 And now, instead of bullets wrapp'd in fire,
 To make a shaking fever in your walls,
 They shoot but calm words, folded up in smoke,
 To make a faithless error in your ears :
 Which trust accordingly, kind citizens,
 And let us in, your king ; whose labour'd spirits,
 Forewearied in this action of swift speed,
 Crave harbourage within your city walls."

" So all the old copies : King John is evidently speaking ironically. Rowe altered '*comfort*' to *confront*, and such has since been the received reading." COLLIER.

Mr. Knight was the first who suggested that "*Comfort* might be used by John in irony" (though he printed "*Confront*" in his own text); and if this suggestion had been thrown out by Steevens, I should have supposed that it had originated in the hope of inducing the next editor to adopt a reading, which "the malicious George" would afterwards have had great satisfaction in pronouncing to be an absurdity.

I have extracted the whole speech ; and I appeal to the plain sense of the most uncritical reader, if he can discover in it even a shadow of *irony* ;—a rhetorical figure, indeed, which

would naturally be avoided by King John, whose object in the present address is to gain over the citizens of Angiers.

In the next scene we find ;

“ Strength match’d with strength, and power *confronted* power.”
p. 29.

in *Hamlet*;

“ Whereto serves mercy,
But to *confront the visage* of offence?”
Act iii. sc. 3.

in *The Winter’s Tale* ;

“ Unless another,
As like Hermione as is her picture,
Affront his eye.”
Act v. sc. 1.

and in *Cymbeline* ;

“ Good my liege,
Your *preparation* can *affront* no less
Than what you hear of.”
Act iv. sc. 3.

ACT III.

SCENE 1.—C. p. 39 ; K. p. 291.

“ And though thou now confess, thou didst but jest
With my vex’d spirits, I cannot take a truce,
But they will quake and tremble all this day.”

So the passage is pointed in the old eds., and, I believe, by all the modern editors,—directly against the sense. The proper punctuation is,—

“ And though thou now confess thou didst but jest,
With my vex’d spirits I cannot take a truce,
But they will quake and tremble all this day.”

To *take truce with* is a common expression ;

“ all this, uttered
With gentle breath, calm look, knees humbly bow’d,
Could not *take truce with* the unruly spleen
Of Tybalt,” &c.

Romeo and Juliet, act iii. sc. 1.

“ And *with* my father *take a friendly truce.*”

Marlowe’s *Tamburlaine* (Part First), act iv. sc. 4.

"Take *truce* a while *with* these immoderate mournings."

Beaumont and Fletcher's *Coxcomb*, act iv. sc. 4.

"Mean while (since hope hath *taken race* [read, says the list of Errata, *truce*] *with sorrow*)

For some few dayes that little time Ile borrow," &c.

Wither's *Crums and Scraps*, &c., 1661, p. 79.

SCENE 1.—C. p. 43; K. p. 295.

"O, that a man should speak those words to me!"

I am rather surprised that the commentators, in their rage for discovering parallel passages, should have overlooked the following one in Sydney's *Arcadia*: "O God (cried out Pyrocles) that thou wert a man that vsest these words vnto me!" Lib. iii. p. 315, ed. 1598.

SCENE 1.—C. p. 44.

"What *earthly* name to interrogatories

Can task the free breath of a sacred king?"

"Modern editors, since the time of Pope, have substituted *earthly* for 'earthly,' an alteration not required." COLLIER.

Not required!—In *Richard the Second*, act i. sc. 3, vol. iv. 125, Mr. Collier gives,

"O! thou, the *earthly* author of my blood;"

and observes in a note, "The folio of 1623 reads *earthly*." It happens that in the latter passage only one old copy has the misprint, which in the former passage all the old copies exhibit.

In Massinger's *Duke of Milan*, act v. sc. 2, Sforza says to the Doctors, according to the old eds.,

"O you *earthly* gods,

You second natures," &c.:

but in a copy of 4to, 1623 (now in my possession), Massinger has crossed out "*earthly*" with a pen, and written "*earthly*" on the margin.

SCENE 1.—C. p. 46.

“O Lewis, stand fast! the devil tempts thee here,
In likeness of a new *untrimmed* bride.”

“A misprint may be suspected here. Theobald reads, ‘*and trimmed*,’ in reference to Blanch’s adornments.” COLLIER.

Here Mr. Knight has no note.

On the word “untrimmed” we have about two pages of annotation in the *Var. Shakespeare*. First comes Theobald’s conjecture. Then Warburton declares that “untrimmed” means *unsteady*, and that the term is taken from navigation. Next, Johnson, rejecting Warburton’s explanation, seems to approve of Theobald’s alteration. We have then a long note by Steevens, who pronounces the meaning of “an untrimmed bride” to be ‘a bride undrest, unattired,’ that is (he modestly says), “not absolutely naked:” he adds that Mr. Collins supposes “untrimmed” to be equivalent to ‘unadorned with the usual pomp and formality of a nuptial habit,’ and that Mr. Tollet is of the same opinion. Malone brings up the rear, and knows not whether to approve of Theobald’s correction or Collins’s explanation.

Let the next editor of Shakespeare merely state that “*untrimmed*” means ‘*virgin*:’—without any comment, though I now think it right to adduce the following passage, among many others which might be cited;

“his enemy,
That would have burnt his city here, and your house too,
Purloin’d your lordship’s plate the duke bestow’d on you
For turning handsomely o’ the toe, and *trimm’d* your virgins,
Trimm’d ’em of a new cut, an’t like your lordship,
’Tis ten to one, your wife too, and the curse is,
You had had no remedy against these rascals,” &c.

Fletcher’s *Loyal Subject*, act ii. sc. 1.

SCENE 1.—C. p. 48; K. p. 298.

“France, thou may’st hold a serpent by the tongue,
A *cased* lion by the mortal paw,
A fasting tiger safer by the tooth,” &c.

"So the old copies, taking 'cased' in the sense of *caged*, for which it was perhaps a misprint, the *g* having been read for a long *s* by the compositor. Some editors would read *chafed*, but this supposes a double error in the word." COLLIER.

With a full recollection of the passages cited by Steevens and Malone to support this reading ("cas'd"), I think it decidedly wrong. Shakespeare would not have used "cased" in the forced sense of *caged*, because in his time "a *cased* lion" meant properly, 'a lion stript of his skin, flayed:' so in *All's well that ends well*, "We'll make you some sport with the fox, ere we *case* him," Act iii. sc. 6; and in Beaumont and Fletcher's *Scornful Lady*,

"then with my tiller
Bring down your gibship, and then have you *cas'd*,
And hung up in the warren."

Act v. sc. 1.

Mr. Knight prints, "A *chased* lion." But the right reading is undoubtedly "*chaf'd*:" in the following passage of Beaumont and Fletcher's *Philaster*, where the 4to of 1620 has "*Chaf'd*," the other eds. have "Chast," and (let it be particularly observed) "Cast;:"

"And what there is of vengeance in a *lion*
Chaf'd among dogs or robb'd of his dear young," &c.

Act v. sc. 3.

I may add, that in Shakespeare's *Henry VIII.* we find,

"so looks the *chafed* lion
Upon the daring huntsman that has gall'd him," &c.

Act iii. sc. 2.

and in Fletcher's *Loyal Subject*,

"He frets like a *chaf'd* lion."

Act v. sc. 3.

SCENE 4.—C. p. 55; K. p. 305.

"So, by a roaring tempest on the flood,
A whole armado of *convicted* sail
Is scatter'd, and disjoin'd from fellowship."

"i. e. of *conquered* sail. In Minshew's Dictionary, 1617, as quoted by Malone, we read 'To *convict* or *convince*:' a Lat. *convictus*, overcome. In 'Love's Labour's Lost,' vol. ii. p. 377, we have 'convince,'

used in the sense of *overcome*. Webster in his 'Appius and Virginia' uses *convince* for *convict*. Edit. Dyce, vol. ii. p. 241." COLLIER.

Qy. did Shakespeare write "convected," (from the Latin *convectus*)? the next line,

"Is scatter'd, and disjoin'd from fellowship,"
seems to render it probable.

SCENE 4.—C. p. 56; K. p. 306.

"O! that my tongue were in the thunder's mouth;
Then with a passion would I shake the world,
And rouse from sleep that fell anatomy,
Which cannot hear a lady's feeble voice,
Which scorns a *modern* invocation."

"i. e. a *common* or *ordinary* invocation." COLLIER.

Mr. Knight prints,

"Which scorns a *mother's* invocation;"

and observes;

"The reading of the original, which has been constantly followed,
is *modern*—trite, common. Thus, in 'As You Like It,'

'Full of wise saws and *modern* instances.'

This is the only explanation we can give if we retain the word *modern*. But the sentence is weak, and a slight change would make it powerful. We may read 'a *mother's* invocation' with little violence to the text: *moder's* (the old spelling) might have been easily mistaken for *modern*."

Mr. Knight's alteration is one of the rashest ever attempted by an editor. He had apparently forgotten the following passage in *Romeo and Juliet*;

"Why follow'd not, when she said—Tybalt's dead,
Thy father, or thy mother, nay, or both,
Which *modern* lamentation might have mov'd?"

Act iii. sc. 2.

SCENE 4.—C. p. 58.

"There's nothing in this world, can make me joy:
Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man;

And bitter shame hath spoil'd the sweet *word's* taste,
That it yields nought, but shame, and bitterness."

"Malone understands 'word' here to refer to *life*, and as such may be the sense, we prefer the old text, although Pope, with much plausibility, altered 'word's' to *world's*." COLLIER.

Malone's explanation is sheer foolishness. The misprint of *word* for *world* is one of the most common errors not only in early, but in modern books.

ACT IV.

SCENE 1.—C. p. 63.

"The iron of itself, though heat red-hot,
Approaching near these eyes would drink my tears,
And quench *this* fiery indignation,
Even in the matter of mine innocence."

"Such is the reading of the old copies, unnecessarily altered in modern editions to '*his* fiery indignation.' 'This fiery indignation' refers to the iron 'heat red-hot' of a line just preceding: that was the fiery indignation which was to be quenched." COLLIER.

As usual, Mr. Collier patronises a mere misprint. If the iron had been on the stage (*and as yet the attendants have not brought it in*), the reading "this," though very questionable, might perhaps have been tolerated.

SCENE 2.—C. p. 68.

"Some reasons of this double coronation
I have possess'd you with, and think them strong;
And more, more strong *than* lesser is my fear,
I shall indue you with: mean time," &c.

"The first folio has *then* for 'than,' the commonest mode of printing the word in the time of Shakespeare; but the commentators not adverting to this circumstance do not seem to have understood the passage, and printed '*when* lesser is my fear,' putting it in parentheses: the meaning, however, seems to be, that the king will hereafter give his lords reasons 'stronger than his fear was lesser:' the comparative 'lesser' is put for the positive *little*, because the poet had used 'more strong' in the preceding part of the line." COLLIER.

Such a portentous reading, and such a super-astute explanation, were perhaps never before exhibited in any critical edition of an author either ancient or modern:—and all because Mr. Collier would not alter “*then*” to “*when*,”—the latter word being as certainly the right lection here, as it is in a passage at p. 412 of the same volume, where he has not scrupled to substitute it for “*that*” of the old copy.

ACT V.

SCENE 2.—C. p. 88.

“ This apish and unmannerly approach,
 This harness’d masque, and unadvised revel,
 This *unheard* sauciness, and boyish troops,
 The king doth smile at; and is well prepar’d
 To whip this dwarfish war, these pigmy arms,
 From out the circle of his territories.”

“ So the old copies without exception, and we adhere to the ancient and most intelligible text, notwithstanding Theobald’s suggestion, that ‘unheard’ ought to be *unhair’d*. Some modern editors have unscrupulously printed *unhair’d*, without the slightest intimation that it was not the old reading.” COLLIER.

To me it is so evident from the context that “unhair’d” (*i. e.* beardless) is the true reading, that I should hardly blame any editor who omitted to state that the word happens to be misspelt in the old copies. Malone’s remark that *hair* was formerly often written *heare*, might be confirmed by many passages besides the following one;

“ But die their *heare* with sundrie subtill slights.”

Epilogue to Gascoigne’s *Steele Glasse*.

Faulconbridge now expresses to the Dauphin that contempt for him and his forces, with which in the preceding scene he had spoken of him to the King;

“ shall a *beardless* boy,
 A cocker’d silken wanton, brave our fields,” &c.

p. 84.

SCENE 2.—C. p. 89.

“ and to thrill, and shake,
Even at the crying of your nation's *crow*.”

“ Malone thinks that this line refers to ‘the voice or caw of the French crow,’ but Douce truly contends that the allusion is to the ‘crow’ of a cock, that being the national bird of France; ‘*gallus*’ meaning both a cock and a Frenchman.” COLLIER.

Except those explanatory of customs, dress, &c., the notes of Douce are nearly worthless. Would Shakespeare (or any other writer) employ such an expression as “the *crying* of the *crow* [of a cock]?”

KING RICHARD II.

[Vol. iv. COLLIER; vol. iv. KNIGHT.]

ACT I.

SCENE 1.—C. p. 116.

“ *K. Rich.* Wrath-kindled *gentleman*, be rul’d by me.
 Let’s purge this choler without letting blood :
 This we prescribe, though no physician ;
 Deep malice makes too deep incision.
 Forget, forgive ; conclude, and be agreed ;
 Our doctors say this is no month to bleed.”

“ So all the quartos ; the king addressing himself to Norfolk, who had just concluded his angry speech. The folio reads *gentlemen* ; but Bolingbroke, merely as the accuser, was not so properly ‘ wrath-kindled,’ and, moreover, had had time to cool.” COLLIER.

In the first place, whoever reads this scene with any attention will find that Bolingbroke is to the full as angry as Norfolk. Secondly, the fifth line of the present speech proves that the preceding part of it is addressed to both the “ wrath-kindled *gentlemen*.” Thirdly, the variations of the old eds. are here of no moment : in those ms. early plays which I have had an opportunity of examining, the contraction “ *gent.*” is often put for “ *gentleman*,” “ *gentlemen*,” “ *gentlewoman*,” and “ *gentlewomen* ;” hence frequent mistakes in the printed copies. In the following passage of Beaumont and Fletcher’s *Scornful Lady*, act v. sc. 4,

“ I have cast beyond your wit : that *gentlewoman*
 Is your retainer Welford,”

(which, of course, is the right reading, Welford having been disguised as a *gentlewoman*), the first 4to has “ *gent.*,” and the later eds. (the abbreviation having been misunderstood) “ *gentleman*.”

SCENE 3.—C. p. 129 ; K. p. 399.

“ *Boling.* Norfolk, so fare, as to mine enemy.—

By this time, had the king permitted us,
 One of our souls had wander'd in the air,
 Banish'd this frail sepulchre of our flesh,
 As now our flesh is banish'd from this land :
 Confess thy treasons, ere thou fly the realm ;
 Since thou hast far to go, bear not along
 The clogging burden of a guilty soul."

"*i. e.* 'so fare as I wish my enemy to fare.' Our text is that of all the quartos and the first folio ; and why the clear meaning and ancient reading has been abandoned by the modern editors we know not, excepting that the second folio misprints 'fare' *farre*. The correct text makes the sense complete, which is otherwise left imperfect." COLLIER.

Supposing that the strange mode of expression (to which, I apprehend, *no parallel exists in our early writers*), "so fare, as to mine enemy," could really mean "so fare as I wish my enemy to fare,"—where is the propriety of such a wish on the present occasion, and what connexion has it with the rest of Bolingbroke's speech ? The second folio *corrected* the error of the earlier eds. to

"Norfolk, so *far* as to mine enemy,"—

(*i. e.* so *far* I speak,—a not uncommon ellipsis), the line being a prelude to what immediately follows. Ritson well observes that "Bolingbroke only uses the phrase by way of caution, lest Mowbray should think he was about to address him *as a friend*."

Mr. Knight remarks ;

"Johnson's interpretation of this passage seems to be just : 'Norfolk, so far I have addressed myself to thee as to mine enemy ; I now utter my last words with kindness and tenderness ; confess thy treasons.'"

But I do not believe that the line contains any allusion to what Bolingbroke has previously said ; and it certainly could not express so much as Johnson would make it signify.

ACT II.

SCENE I.—C. p. 139.

"Landlord of England art thou now, not king :

Thy state of law is bondslave to the law,
And thou—

K. Rich. A lunatic lean-witted fool,
Presuming on an ague's privilege,
Dar'st with thy frozen admonition
Make pale our cheek," &c.

"This is the reading of all the quarto editions: the folio gives it thus:—

'And—

Rich. And thou a lunatic lean-witted fool," &c."

COLLIER.

The preference given by Mr. Collier to the reading of the quartos seems to me beyond measure injudicious,—a reading which makes "thou" (meaning Richard) the nominative to "Dar'st" (meaning Gaunt).

SCENE I.—C. p. 140.

"And let them die, that age and *sullens* have,
For both hast thou, and both become the grave."

"This is the reading of all the old copies, and therefore to be adopted; but it may be doubted whether it be correct. In a ms. common-place book of the time, already quoted, the couplet runs as follows, under the head of 'Age and Fulness,'

'And let them die, that age and *fulness* have,' &c.

'Sullens' might be easily misread by the compositor for *fulness*; but, nevertheless, what York says seems to show, that the King meant to reproach Gaunt with ill-temper." COLLIER.

Why should the correctness of the text be doubted, because the writer of a common-place book (who, according to Mr. Collier himself, *cited from memory*, p. 165,) has set down by mistake "fulness,"—a word which in none of its acceptations would suit the present passage?

Our early authors make frequent mention of "the sullens:" so Lyly; "like you, Pandion, who being sick of *the sullens*, will seeke no friend." *Sapho and Phao*, sig. D 2, ed. 1584.

ACT III.

SCENE 2.—C. p. 163; K. p. 440.

“Discomfortable cousin! know'st thou not,
 That when the searching eye of heaven is hid
 Behind the globe, and lights the lower world,
 Then thieves and robbers range abroad unseen,
 In murders and in outrage, *bloody* here;
 But when from under this terrestrial ball
 He fires the proud tops of the eastern pines,
 And darts his light through every guilty hole,
 Then murders, treasons, and detested sins,
 The cloak of night being pluck'd from off their backs,
 Stand bare and naked, trembling at themselves?”

“The quarto of 1597 has ‘*bouldy* here,’ which we may conjecture was a misprint for *bouldly*, or *boldly*; but all the subsequent editions have ‘bloody here.’ ‘*Boldly* here’ seems to accord better with the simile.” COLLIER.

With such authority for printing “boldly,” I indeed wonder that Mr. Collier and the other modern editors should have retained “*bloody*.” Nothing can be plainer than that “boldly” is put in opposition to “trembling” in the last line of this glorious passage.

ACT V.

SCENE 4.—C. p. 208.

“And, speaking it, he *wishtly* look'd on me;
 As who should say,” &c.

“So the quartos of 1597 and 1598; probably, as the context shows, an abridgement of *wishfully*, for the sake of the metre. The two later quartos and the folio read *wistly*, which is a different word, meaning *attentively*, and sometimes *silently*.” COLLIER.

There is not, and there could not be, such a word as “*wishtly* :” the “abridgement of *wishfully*” is *wishly*. Again, when Mr. Collier says that *wistly* means sometimes *attentively* and sometimes *silently*, he confounds two distinct words,—*wistly* (from *wis*, *wist*), and *whistly* (from *whist*).

In the present passage the right reading is undoubtedly “*wistly* :” see Richardson's *Dict.* in v. *Wis*, where “looketh

wistly upon it,"—"those whom they look *wistly* upon,"—"more *wistly* eyed this gallant prisoner,"—"when more *wistly* they did her behold," are cited from various early writers:—to which examples the following may be added;

"The silly Asse so *wistly* then did view him."

Drayton's *Moone-Calfe*, p. 179, ed. 1627.

"If unto these

We closely presse

And *wistly* on them look," &c.

Wither's *Crums and Scraps*, &c., 1661, p. 98.

SCENE 5.—C. p. 210; K. p. 488.

"My thoughts are minutes, and with sighs they jar,
Their watches on unto mine eyes the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears.
Now, sir, the sound, that tells what hour it is,
Are clamorous groans, that strike upon my heart,
Which is the bell."

"This ['My thoughts are minutes, and with sighs they jar,
Their watches on unto mine eyes the outward watch']

is the reading and pointing of the quartos, excepting that that of 1615 has *There* in the second line for 'Their:' the folio, 1623, follows the three earliest quartos, and the folio of 1632 omits 'on,' and prints 'into' *to*. We have stated the original text thus particularly, on account of the difficulty of extracting sense from the passage by any of the old readings. The commentators gave up the attempt, and Johnson reasonably supposed the passage to be corrupt. 'Jar' is explained by the use of the same word in 'The Winter's Tale,' vol. iii. p. 433, to signify the *tick* of a clock, and Steevens suggested that 'outward watch' meant the figure of a watchman, or *watch*, above the dial-plate. Still, this will not explain what is intended by 'with sighs they jar their watches *on unto* my eyes.' The reading of the second line in the second folio is good measure, 'Their watches to mine eyes, the outward watch,' but it does not clear the sense of the passage.

"Here again

['Now, sir, the sound, that tells what hour it is,
Are clamorous groans']

we must leave the text as it is found in every old edition. Ritson

suggests that 'sound' should be in the plural, which seems plausible; but what has 'sir' to do in the line, and whom is Richard addressing? If we read *for* instead of 'sir,' a not unfrequent error, arising from the long *s* and *f* having been confounded by the compositor, the verb *are* will have no nominative, but that perhaps might be *they* or 'sounds' understood:—

' Now, *for* the *sounds* that *tell* what hour it is,
Are clamorous groans.'

This perhaps is the nearest point of explanation at which we can arrive." COLLIER.

By putting a comma after "jar," Mr. Collier thickens the obscurity of the passage, or rather, makes it nonsense. It certainly means 'My thoughts jar (tick) their watches on unto mine eyes, which are the outward watch' (the dial-plate,—as Henley first rightly explained it). "Now, *sir*," is merely one of those improprieties in soliloquy, of which not a few examples might be collected from our early dramatists: so in Chapman's *Humorous Dayes Myrth*, 1599, while Florila is alone on the stage, her husband enters behind, unseen by her, and commences a soliloquy thus: "Yea, mary, *sir*, now I must looke about: now if her desolate [dissolute] proouer come againe, shal I admit him to make farther triall?" &c. sig. c 3; and in Middleton's *A Mad World, my Masters*, Sir Bounteous, who is the only person on the stage, observes, "An old man's venery is very chargeable, *my masters*; there's much cookery belongs to't." Act iv. sc. 2,—*Works*, ii. 390, ed. Dyce.

But do no similar improprieties occur in other plays of SHAKESPEARE? In the *Two Gentlemen of Verona*, Launce *soliloquizes* thus; "If I had not had more wit than he [my dog], to take a fault upon me that he did, I think verily, he had been hang'd for't: sure as I live, he had suffer'd for't. You shall judge. He thrusts me himself," &c. Act iv. sc. 4, (vol. i. 154): and in *The Merry Wives of Windsor*, Falstaff, while *soliloquizing* at the Garter Inn, says, "The rogues slighted me into the river with as little remorse as they would have drowned a blind bitch's puppies [*read*, a bitch's blind puppies] fifteen i' the litter; and you may know by my size, that I have a kind of alacrity in sinking," &c. Act iii. sc. 5 (vol. i. 238).

If the length of the second line be objected to, the reading of the second folio may be adopted. Mr. Knight prints "*sounds that tell;*" but the alteration, I think, is hardly necessary.

SCENE 5.—C. p. 211; K. p. 489.

"Yet, blessing on his heart that gives it me!
For 'tis a sign of love, and love to Richard
Is a strange *brooch* in this all-hating world."

"*i. e.* says Malone, 'is as strange as a brooch, which is now no longer worn;' and we have already seen, in 'All's Well that ends Well,' vol. ii. p. 212, that brooches were out of fashion,—'just like the brooch and tooth-pick, *which wear not now.*'" COLLIER.

Mr. Knight's note is to the same effect: "love to Richard," it concludes, "is, therefore, called a strange brooch, a thing of value out of fashion."

There is, I believe, no allusion here to brooches being "out of fashion." The word "sign" in the preceding line probably suggested the expression "a strange *brooch*:" 'it is a *sign* of love; and love to Richard is, amid so much hatred, a strange feeling for any one to *display*,—as he would a brooch or ornament.'

I may add, that "brooch" (about the precise meaning of which Malone squabbled with Mason) was not unfrequently used metaphorically for 'ornament.' "These sonnes of Mars, who in their times were the glorious *Brooches* of our Nation, and admirable terrour to our Enemies." *The World runnes on Wheelles*,—Taylor's *Workes*, p. 237, ed. 1630.

"Next dy'd old Charles, true honor'd Nottingham,
(The *Brooch* and honor of his house and name)."
Upon the Death of King James,—*Ibid.* p. 324.

FIRST PART OF KING HENRY IV.

[Vol. iv. COLLIER ; vol. v. KNIGHT.]

ACT I.

SCENE 2.—C. p. 236 ; K. p. 29.

“ for the nonce.”

“ A phrase of perpetual occurrence in the writers of the time ; but the word ‘ nonce ’ is of disputed etymology. The meaning is, *for the occasion*, and Gifford (Ben Jonson, iii. 218) tells us that ‘ for the nonce ’ is simply *for the once*, the letter *n* having been inserted to prevent elision in pronouncing *for the once*. There is little doubt that he is right, though Tyrwhitt would derive it from *nunc*. Note on Cant. Tales, v. 381.” COLLIER.

The original form was doubtless the Saxon *for than anes* : see Price’s note on Warton’s *Hist. of Eng. Poet.* ii. 496, ed. 1824, and Sir F. Madden’s *Gloss. to Syr Gawayne*, &c.

I may notice here that (in comparatively recent writers) the expression “ for the once ” is sometimes found : “ In Dengy Hundred, neare to Maldon, about the beginning of his Maies- ties reigne, there fell out an extraordinary iudgement vpon fīue or sixe that plotted a solemne drinking at one of their houses, laid in Beare *for the once*, drunke healths in a strange manner, and died therof within a few weekes, some sooner, and some later.” *Woe to Drunkards* (a Sermon by S. Ward), 1622, p. 27.

SCENE 3.—C. p. 240 ; K. p. 33.

“ Shall we buy treason, and *indent with fears*,
When they have lost and forfeited themselves ? ”

“ *i. e.* subscribe an indenture, as if under apprehension. This interpretation accords with what Hotspur afterwards says of the king’s ‘ trembling even at the name of Mortimer.’ ‘ They,’ in the next line, refers to Mortimer, and others taken with him. This passage seems to have puzzled nearly all the commentators ; and Warburton, John-

son, and Steevens, have given explanations equally wide of the mark." COLLIER.

There never, surely, was a more violent interpretation than that "*indent with fears*" means "subscribe an indenture, as if under apprehension!"—an interpretation which (to say nothing of the plural *fears*) is at once disproved by the earlier part of the line. The king here speaks of "*treason*" AND of "*fears*," of "buying" the former, and of "indenting with" the latter. That "*fears*" is equivalent to 'objects of fear,' I have not the smallest doubt: compare Beaumont and Fletcher's *Valentinian*;

"'Twas time to look about: if I must perish,
Yet shall my *fears* [*i. e.* the objects of my fear] go foremost."
Act iv. sc. 1.

Mr. Knight prints;

"Shall we buy treason? and indent with *feres*," &c.

and "explains his reasons for the change in the 6th Illustration to this act,"—"reasons" of enormous length, and about as satisfactory as his "reasons" for printing "*stayers* of sand" in *The Merchant of Venice* (see p. 56). "*Neque in mea potestate est ut temperem a risu, neque in tua ut me prohibeas. Quid audio ex te, Titi [Knighti]?*"

ACT II.

SCENE I.—C. p. 248.

"Peas and beans are as dank here as a dog."

"The Rev. Mr. Barry suggests to me, that we should read *dock* for 'dog,' the error having easily arisen from the mishearing of the word." COLLIER.

An unhappy "suggestion;" for "as *wet* as a *dog*" is an expression still in use.

The following passage is recommended to the notice of the Rev. Mr. Barry;

"But many pretty ridiculous aspersions are cast vpon Dogges, so that it would make a Dogge laugh to heare and vnderstand them: As I haue heard a Man say, I am as hot as a Dogge, or, as cold as a

Dogge; I sweat like a Dogge, (when indeed a Dog never sweates), as drunke as a Dogge, hee swore like a Dogge; and one told a Man once, That his Wife was not to be beleeu'd, for shee would lye like a Dogge," &c. *The World runnes on Wheelles*, p. 232, —Taylor's *Workes*, ed. 1630.

SCENE 4.—C. p. 274.

"Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on, the faster it grows, *so* youth, the more it is wasted, the sooner it wears."

"The folio and the later quartos read *yet*, and thus spoil in some degree the non-appropriateness of the simile, in which the joke may be said to consist. Malone and the modern editors adopt *yet*." COLLIER.

Few things in Mr. Collier's *Shakespeare* have struck me with so much astonishment as this.

"Malone and the modern editors" followed the folio and the later quartos, because "*though*" in the preceding part of the sentence proved that "*yet*" must be the right reading,—because Farmer had shewn that the style immediately ridiculed is that of Lyly in his *Euphues*, where we find; "THOUGH the Camomill the more it is troden and pressed downe, the more it spreadeth, YET the Violet the oftner it is handled and touched, the sooner it withereth and decayeth" (sig. c 3, ed. n. d.),—and because they never imagined that Shakespeare intended the acute Falstaff (even when fooling) to blunder like the addle-pated Dogberry.

SCENE 4.—C. p. 274; K. p. 67.

"Shall the blessed sun of heaven prove a micher, and eat blackberries?"

"'The allusion,' says Johnson, 'is to a truant boy, who, unwilling to go to school, and afraid to go home, lurks in the fields, and picks wild fruits.'" COLLIER.

In a little volume recently published we find; "MOOCHER.

A truant; ‘*a blackberry moucher*’—a boy who plays truant to pick blackberries.” Akerman’s *Glossary of Provincial Words and Phrases in use in Wiltshire*.

SCENE 4.—C. p. 277.

“*Exeunt Hostess, FRANCIS, and BARDOLPH.*”

Earlier in this scene (p. 263) is ;

“*Fran.* Anon, anon, sir.

[*Exit.*”

on which “*Exit*” Mr. Collier rather unnecessarily observes ;

“The modern editors make Francis properly re-enter, but they never inform us at what point he goes out again.”

In the present passage Mr. Collier sends Francis off the stage, without having previously marked his entrance.

ACT III.

SCENE 1.—C. p. 288.

“*Hot.* I had rather hear, *lady*, my brach, howl in Irish.”

Is it possible that Mr. Collier could suppose that “*lady*” was an address to Lady Percy? The proper punctuation of the speech is ;

“I had rather hear Lady, my brach, howl in Irish,—

“*Lady*” being the name of the brach.

SCENE 3.—C. p. 299.

“the prince is a Jack, a *sneak-cup*.”

“So spelt in the old copies ; but it may be doubted whether it be not in fact the same word as ‘snick-up,’ a mere term of contempt. See ‘*Twelfth-Night*,’ Vol. iii. p. 356, note 6.” COLLIER.

Mr. Collier (see the note to which he refers) has been misled by Steevens. The two words are quite distinct : *snick-up* is merely an exclamation, equivalent to ‘be hanged ;’ *sneak-cup* is plainly ‘one who sneaks from his cup.’

ACT IV.

SCENE 1.—C. p. 305 ; K. p. 102.

“The quality and *hair* of our attempt
Brooks no division.”

“Johnson thought that ‘hair’ was to be taken for *complexion*, *character*, and Steevens and Malone agreed with him. Boswell recommended the substitution of *air* ; but no change seems necessary. Worcester, perhaps, means that there ought to be no splitting or division of their power, already small enough for the attempt: ‘the hair of our attempt brooks no division.’” COLLIER.

Mr. Collier merely explains the passage wrongly: Mr. Knight rashly alters “*hair*” to “*air*!”

To the quotations already adduced in defence of Johnson’s explanation (see the *Var. Shakespeare*) I have to add, not only

“A lady of my *hair* cannot want pitying.”

Fletcher’s *Nice Valour*, act i. sc. 1.

but also another passage which proves indisputably that the Doctor was right.

In the play of *Sir Thomas More* (*MS. Harl. 7368*), a fellow named Faulkner is brought in custody before Sir Thomas ; and when the said Faulkner,—who in consequence of a vow wears *his hair very long*,—tells Sir Thomas that he is servant to a secretary, we find (fol. 12) ;

“*Moore*. A fellow of your *haire* is very fitt
To be a secretaries follower!”—

Sir Thomas using the word with a quibble,—‘grain, texture, complexion, character.’

ACT V.

SCENE 1.—C. p. 320 ; K. p. 117.

“What is honour? A word. *What is in that word, honour? What is that honour? Air*. A trim reckoning!—Who hath it? He that died o’ Wednesday. Doth he feel it? No. Doth he hear it? No,” &c.

“Our reading is that of the two earliest editions. The quarto of 1608 reads, ‘What is that word honour? What is that honour?’

Air;' and the quarto, 1613, only 'What is that word, honour? Air.' This last is the text adopted by the folio, 1623." COLLIER.

The reading of 4to, 1613, and of the folio is evidently the true one; and has been adopted by Mr. Knight. The earlier readings are not in harmony with the brevity and precision of the rest of this "catechism," and must have originated in the mistake of some transcriber who had written the interrogatory twice.

SCENE 3.—C. p. 327; K. p. 122.

"*Fal.* Well, if Percy be alive, I'll pierce him. If he do come in my way, so: if he do not, if I come in his, willingly, let him make a carbonado of me."

Mr. Knight prints;

"*Fal.* If Percy be alive I'll pierce him, if he do come in my way, so: if he do not," &c.

and remarks; "We have altered the punctuation of this passage, believing that the 'so' applies to some action of Falstaff with his bottle of sack—perhaps thrusting his sword into the cork;"—without any mention of the illustrious Zachary Jackson, who expressly says, "I should imagine it stood originally thus: 'Well, if Percy be alive, I'll pierce him if he do come in my way, so!' (*Here he uses the soldier's cork-skrew; runs the point of his sword into the cork*)."

That this Jackson-Knightian punctuation grossly corrupts the passage is proved, not only by *two speeches of Falstaff* in the next scene;

"There is Percy; if your father will do me any honour, *so*; if not, let him kill the next Percy himself."

"If I may be believed, *so*; if not, let them that should reward valour bear the sin upon their own heads."

but also by innumerable passages in early dramas, besides the following;

"Well, and you do not like my humour, I can be but sorry for it: I bit you for good will, and if you accept it, *so*; if no[t], go." Chapman's *Humorous Dayes Myrth*, 1599, sig f 2.

“ If I escapte [sic] vnseene, why so it is ;
If not, I care not much, it is but so,” &c.

Belchier's *Hans Beer-pot, His Invisible Comedie, &c.*
1618, sig F 3.

SECOND PART OF KING HENRY IV.

[Vol. iv. COLLIER; vol. v. KNIGHT.]

ACT II.

SCENE 4.—C. p. 384.

“*Pist.* I’ll see her damned first;—to Pluto’s damned lake, by this hand, to the infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down! down, dogs! down *fates*.”

“The quarto has *faters*; the folio, *fates*; a difference that seems to have been passed over without notice, excepting by Boswell; and the commentators have given themselves the trouble to explain *faters* as *faitours*, when in fact it is a mere misprint for ‘fates.’ Pistol has been talking of Pluto and Erebus, and he very consistently threatens to hurl down the ‘fates.’” COLLIER.

In the first place, I cannot perceive the “consistency” which, Mr. Collier says, is given to Pistol’s speech by the reading, “fates:” Pistol has indeed “been talking of Pluto and Erebus;” but he has uttered no threats against those formidable powers,—he has only talked of seeing Doll *damned down to them*. Secondly, the juxta-position of “dogs” and “fates” in one short sentence, “Down! down, *dogs!* down *fates*,” is not a little extraordinary.

I believe that the reading of the quarto, “faters” (*i. e.* faitours), is decidedly right, and that the “*fates*” of the folio is either a misprint, or, more probably, an alteration of the editor, who happened not to understand the rather affected term which Shakespeare had put with such propriety into the mouth of Pistol. I ought to add, that the word “faitour” is found not unfrequently, and with various spelling, in other writers of the time.

SCENE 4.—C. p. 389.

“What stuff wilt have a *kirtle* of?”

“It does not seem at all settled what was a kirtle: our lexicographers say that it means ‘a gown, a jacket, a petticoat, a mantle,

a cloak,' and passages in our old authors may be produced to show that it was each of these," &c. COLLIER.

Gifford has "settled" the matter in an excellent note on Jonson's *Works*, ii. 260.

SCENE 4.—C. p. 391.

"*P. Hen.* For the women?"

Fal. For one of them, she is in hell already, and burns, poor souls. For the other, I owe her money, and whether she be damned for that, I know not."

"We ought probably to read a [*hell*] for 'in [*hell*];' but the old editions are uniform. Sir T. Hanmer prints 'poor soul,' as if the words applied to Doll." COLLIER.

To the Prince's question concerning "the women," Falstaff here replies distinctly in two short sentences, the first sentence commencing with "For one of them" (*i. e.* Doll), and the second with "For the other" (*i. e.* Mrs. Quickly); yet though the first of these sentences relates wholly to Doll, Mr. Collier is not startled at finding in it the words, "poor souls," *applied to both the women!* From his note the reader would naturally suppose that Sir T. Hanmer alone had printed "poor soul:" the fact is, that every editor since Hanmer's time, except Mr. Collier himself, has adopted a correction, which Johnson pronounced to be "undoubtedly right," and which one wonders how the earlier editors could have failed to make. Falstaff calls Doll "poor soul," *because* she was "in hell already;" about Mrs. Quickly's damnation he is uncertain.

SCENE 4.—C. p. 393.

"*Bard.* [*Within.*] Mistress Tear-sheet,—

Host. What's the matter?

Bard. [*Within.*] Bid mistress Tear-sheet come to my master.

Host. O! run, Doll, run; run, good Doll. Come.—*She comes blubbered.*—Yea—will you come, Doll? [*Exeunt.*"]

"These words [*'Come.—She comes blubbered.—Yea—will you come, Doll?'*], partly addressed to Doll, and partly to Bardolph *within*, are only found in the quarto. There can be no sufficient reason for omitting them, as has been done by modern editors." COLLIER.

In restoring these words from the quarto, Mr. Collier has made a mistake which I should hardly have expected. "*She comes blubbered*," instead of being addressed to Bardolph within, is obviously a stage-direction, which (as very frequently happens in early dramas) has crept into the text by an error of the transcriber or printer.

"*She comes blubbered*" means merely that the boy who acted Doll was 'to come *in a fit of weeping*:' formerly, the word "*blubbered*" did not convey the ludicrous idea which it does at present;

"When her arms,
Able to lock Jove from a synod, shall
By warranting moonlight corslet thee; oh, when
Her twinning cherries shall their sweetness fall
Upon thy tasteful lips, what wilt thou think
Of rotten kings or *blubber'd* queens?"

The Two Noble Kinsmen, act i. sc. 1.

ACT III.

SCENE 1.—C. p. 394; K. p. 189.

"Then, happy low, lie down!

Uneasy lies the head that wears a crown."

On this passage,—containing the singular expression "happy low," and "lie" followed almost immediately by "lies,"—Mr. Collier makes no comment, as if its integrity had never been questioned. The conjecture of Warburton at least (which was adopted by Johnson) ought to be mentioned by every editor of Shakespeare. In a note on Lucretius, Gilbert Wakefield tells us (and his veracity is not to be impeached) that the very same correction had occurred to himself: "Unde virum elegantissimum, Shakespeari nostri sospitatorem, et mihi amicissimum [Steevens], mirari soleo, ad partem ii. Henrici IV. iii. 1. vulgata, insulorum omnium longe insulsissima, defendentem; postquam vere Warburtonus emendaverat, *quod et ipse seorsim perspexeram*, ad hunc modum;

Then, happy *lowlie* clown!

Uneasy lies the head that wears a crown:

ubi similis literarum *cl* adhæsiō lectionem vitiosissimam, *low*

lie down, pepererat; quam futuram esse expectavisses tam lepidò ingenio terriculum." Ad Lib. ii. 1035. When I add, that a passage of a song in Beaumont and Fletcher's *Captain* (act iii. sc. 4), which stands as follows in the old eds.,

"For ever will I sleep, while poor maids cry,
Alas, for pity, stay,
And let us die

With thee! men cannot mock us in the *day*,"

("day" being an obvious misprint for "clay"); and that a line in *Sec. Part of King Henry VI.* act iv. sc. 1,

"Obscure and *lowly swain*, King Henry's blood," &c.

may both be cited in confirmation of Warburton's conjecture, I must not be understood as if recommending its adoption into the text.

The old reading is at least preferable to that given by Mr. Knight;

"Then, happy low-lie-down!"

an emendation of Coleridge, who had persuaded himself that the words were "either a proverbial expression, or the burthen of some old song." In the higher department of criticism, Coleridge was indeed mighty; but as a verbal critic, he was among the very worst.

SCENE 2.—C. p. 402.

"*Fal.* Well said, good woman's tailor! well said, courageous Feeble! Thou wilt be as valiant as the wrathful dove, or most magnanimous mouse.—*Prick the woman's tailor. Well, master Shallow, deep master Shallow.*"

Surely, Mr. Collier (who appears to have been misled by the quartos) would never have given this very erroneous punctuation, instead of "*Prick the woman's tailor well, master Shallow; deep, master Shallow,*"—if he had recollected that Falstaff, a little after, desires Shallow to "*prick Bullcalf till he roar.*"

ACT IV.

SCENE 1.—C. p. 414.

“ Then take, my lord of Westmoreland, this schedule,
 For this contains our general grievances :
 Each several article herein redress'd ;
 All members of our cause, both here and hence,
 That are insinew'd to this action,
 Acquitted by a true substantial form ;
 And present execution of our wills
 To us, and to our purposes, *confin'd* ;
 We come within our awful banks again,
 And knit our powers to the arm of peace.”

“ So both the quarto and folio editions ; and there is no need of alteration, though Johnson proposed *consign'd*, and it has found its way into all modern editions : the meaning is, ‘ the execution of our wills being confined, or restricted, to us and to our purposes.’ ” COL-
 LIER.

When Mr. Collier brought back into the text the nonsensical reading, “ *confin'd*,” it would almost seem as if Malone’s note *ad loc.*, in which the following passages are adduced, had entirely escaped his eye ;

“ And, (God *consigning* to my good intents)
 No prince nor peer shall have just cause to say,
 God shorten Harry’s happy life one day.”

Act v. sc. 2, of the present play.

“ And take with you free power to ratify,
 Augment or alter, as your wisdoms best
 Shall see advantageable for our dignity,
 Any thing in or out of our demands ;
 And we’ll *consign thereto*.”

King Henry V. act v. sc. 2.

“ It were, my lord, a hard condition for a maid to *consign to*.”
Id. ibid.

SCENE 4.—C. p. 426.

“ As humorous as winter, and as sudden
 As *flaws* congealed in the spring of day.”

“ ‘ Alluding,’ says Warburton, ‘ to the opinion of some philoso-

phers, that the vapours being congealed in the air by cold, (which is most intense towards the morning), and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*." COLLIER.

An interpretation altogether wrong, as the epithet here applied to "flaws" might alone determine,—"*congealed* gusts of wind" being no where mentioned among the phenomena of nature except in Baron Munchausen's Travels.

Edwards rightly explained "flaws" in the present passage—"small blades of ice." I have myself heard the word used to signify both *thin cakes of ice* and *the bursting of those cakes*.

KING HENRY V.

[Vol. iv. COLLIER; vol. v. KNIGHT.]

ACT II.

SCENE I.—C. p. 483.

"Quick. [NYM draws his sword.] O well-a-day, lady! if he be not *hewn* now!—we shall see wilful adultery and murder committed.

Bard. Good lieutenant—good corporal, offer nothing here."

In this passage Mr. Collier adheres to the folio, perceiving none of those difficulties which compelled the other modern editors to deviate from its text.

The reading, "if he be not *hewn* now!" is evidently a misprint for, "if he be not *drawn* now!" (compare Beaumont and Fletcher's *Valentinian*, act iv. sc. 4, where the cowardly Licinius, seeing Aëcius with his sword in his hand, exclaims,

"*He's drawn*;

By Heaven, I dare not do it!"

and *Romeo and Juliet*, act i. sc. 1,

"What! *art thou drawn* among these heartless hinds?")

In what follows there is also manifest error; for "good lieutenant" cannot possibly be addressed to *ancient* Pistol by Bardolph, who in *Henry V.* is himself the *lieutenant*: Mr. Collier, however, is satisfied with all this intolerable confusion; "the first part of the speech," he assures us, "is addressed to Pistol, *though called 'lieutenant,'*"—leaving us to conclude that Bardolph had suddenly forgotten the exact military rank of his intimate associate, whom *previously in the present scene* he has twice termed "*ancient Pistol*"!

I must here notice a passage in act iii. sc. 6, where Fluellen, speaking of Pistol, says, according to the folio, "There is an *ancient lieutenant* there at the pridge," &c., and according to the quarto, merely, "There is an *ensign* [equivalent to *ancient*] there," &c. Malone printed, "There is an *ensign*

there at the pridge," &c.; and Mr. Knight gives, "There is an *ancient* there at the pridge," &c. But Mr. Collier prefers the reading of the folio, and points the words thus (p. 514), "There is an ancient, lieutenant, there at the pridge," &c.—a punctuation which makes "lieutenant" apply to the person addressed by Fluellen, viz. Gower, who throughout the play is repeatedly termed "*captain*"! Mr. Knight (p. 351) asks, "is the blunder of '*ancient lieutenant*' that of Fluellen, or of the printer?" The probability is, that the transcriber had originally written by mistake "lieutenant," for which he had afterwards substituted "ancient;" and that, the word "lieutenant" being imperfectly deleted, the printer retained it as well as the correction.

ACT III.

SCENE 2.—C. p. 503.

"*Pist.* And I :

If wishes would prevail with me,
My purpose should not fail with me,
But thither would I hie.

Boy. As duly, but not as truly, as bird doth sing on bough."

It may be doubted whether the boy's speech be a continuation of *the* song just cited by Pistol; but there can be no doubt that it is a portion of *some* song, and that it ought therefore to be printed (as Mr. Knight gives it at Douce's suggestion) as verse.

SCENE 2.—C. p. 504.

"I knew by that piece of service the men would *carry coals*."

"The origin of the expression was probably the low occupation of colliers in former times, which rendered 'collier' a term of abuse."

COLLIER.

This expression contains an allusion, not to *colliers*, but to *carriers of coals*. In the royal residences and great houses the lowest drudges appear to have been selected to carry coals to the kitchens, halls, &c.; see note on Jonson's *Works*, ii. 169, by Gifford, who afterwards (p. 179) observes, "From the mean nature of this occupation it seems to have been somewhat

hastily concluded, that a man who would carry coals would submit to any indignity." In Lyly's *Midas* mention is made of "one of the Cole house" (sig. F 4, ed. 1592), *i. e.* one of the drudges about the palace of King Midas.

"Gow. Captain Fluellen, you must come presently to the mines : the duke of Gloster would speak with you.

Flu. To the mines ; tell you the duke," &c.

I should have supposed that the erroneous pointing in Fluellen's speech,—which ought to stand, "*To the mines ! tell you the duke,*" &c.,—was only a printer's mistake (like that which occurs in a subsequent speech of Fluellen, where a comma is interposed between a noun and its immediately following verb,—"*fortune, is an excellent moral,*" p. 514), had not various other passages in this edition (see, for instance, the fourth speech of Orleans at p. 523) indicated something like a systematic rejection of the exclamation-point.

SCENE 7.—C. p. 521.

"in your strait *trossers*."

"The old copy (as Malone states) reads *strossers*. The correction was made by Theobald," &c. COLLIER.

"The *correction*"! We repeatedly find the form *strosser* in our early writers.

"Nor the Danish sleeve sagging down like a Welch wallet, the Italian's close *strosser*, nor the French standing collar." Dekker's *Gull's Hornbook*, p. 40, reprint, 1812.

"Or, like a toiling usurer, sets his son a-horseback in cloth-of-gold breeches, while he himself goes to the devil a-foot in a pair of old *strossers*." Middleton's *No Wit, No Help like a Woman's*, act ii. sc. 1,—*Works*, v. 40, ed. Dyce.

ACT IV.

SCENE 5.—C. p. 546.

"Shame, and eternal shame, nothing but shame !

Let us die :—in !—Once more back again," &c.

"Thus the line stands in the folio, and seems to require no alteration. Bourbon is urging his companions to return to the battle, 'Let us die: in!' that is, 'let us in,' and 'once more back to the fight.' The line consists, it is true, of only nine syllables, but we have many such in Shakespeare; and the time is amply made up by the proper pauses after the exhortations, 'Let us die:—in!'—Theobald reads very lamely, 'Let us die *instant*;' and Malone very needlessly, 'Let us die in *fight*.'" COLLIER.

This is not the only note in Mr. Collier's edition to which the remark of a very learned and judicious critic might be well applied; "An interpreter, who can make his way through such a difficulty as this, will scarcely find anything in language to arrest his course." (Eurip. *Iphig. in Aul.* p. 169, ed. Cant. 1840.)

In the folio the line stands thus (without the colon, breaks, and exclamation-point, which Mr. Collier has added in the vain attempt to render it intelligible);

"Let vs dye in once more backe againe,"

a word being evidently omitted; and several years have now elapsed since the true reading,

"Let us die in *honour*: once more back again,"

was restored by Mr. Knight (in his *Pictorial Shakspeare*) from the corresponding scene of the quarto, where we find;

"*Lets dye with honor*, our shame doth last too long."

See Mr. Knight's very satisfactory note *ad loc.*

ACT V.

SCENE I.—C. p. 563.

"*Pist.* Doth fortune play the huswife with me now?
News have I, that my *Doll* is dead i' the spital
Of malady of France;
And there my rendezvous is quite cut off."

"So the folio, confirmed by the quarto editions. Modern editors (some without any notice) substitute *Nell* for 'Doll.' It was much more likely that Doll Tearsheet would follow the army to France, than Nell Quickly, who had been left in England to manage the business of the tavern during Pistol's absence." COLLIER.

In the *Second Part of King Henry IV.*, when the Drawer announces that Pistol is below, Doll Tearsheet fires at the very name of "the swag'gering rascal;" soon after his entrance, she assails him with a torrent of abuse; nor is she satisfied till he has been thrust down stairs (act ii. sc. 4). In *the present play* Pistol figures as the husband of "the quondam Quickly;" he calls her "MY NELL" (act ii. sc. 1); scornfully bids Nym espouse Doll Tearsheet (*ibid.*); and takes a very affectionate leave of his own wife on departing for France (act ii. sc. 3). All this, however,—the enmity between Doll Tearsheet and Pistol, and the marriage of Pistol and Mrs. Quickly,—weighs nothing with Mr. Collier, and he here deliberately replaces "Doll" in the text!

From the earlier scenes of this play it is quite evident that neither Doll nor Nell had ever quitted England; and I can only suppose that when Mr. Collier made his strange remark about Doll's "following the army to *France*," he had forgotten that "*malady of France*" (*morbus Gallicus*) was a term commonly used, not only in our own country, but all over Europe.

In short, Pistol means that he has received *from England* the news of Mrs. Quickly's death, and that consequently he has no longer a home at the comfortable tavern in Eastcheap.

SCENE 2.—C. p. 565.

"Her vine, the merry cheerer of the heart,
 Unpruned dies : her hedges even-pleached,
 Like prisoners wildly over-grown with hair,
 Put forth disorder'd twigs : her fallow leas
 The darnel, hemlock, and rank funitory,
 Doth root upon, while that the coulter rusts,
 That should deracinate such savagery :
 The even mead, that erst brought sweetly forth
 The freckled cowslip, burnet, and green clover,
 Wanting the scythe, all uncorrected, rank,
 Conceives by idleness, and nothing teems,
 But hateful docks, rough thistles, kecksies, burs,
 Losing both beauty and utility ;
 And *all* our vineyards, fallows, meads, and hedges,
 Defective in their natures, grow to wildness.

Even so our houses, and ourselves, and children,
 Have lost, or do not learn, for want of time,
 The sciences that should become our country,
 But grow, like savages,—as soldiers will,
 That nothing do but meditate on blood,—
 To swearing, and stern looks, diffus'd attire,
 And every thing that seems unnatural."

"The folio has 'all,' which modern editors, from not attending to the old punctuation, have needlessly changed to *as*." COLLIER.

According to the monstrous reading and punctuation which are here brought back into the text, Burgundy first dwells on the wretched state of the country,—of its *vines, hedges, fallow leas, and meads*,—and then, AS IF HE HAD NEVER EVEN MENTIONED THEM, adds;

"*And all our vineyards, fallows, meads, and hedges,*
 Defective in their nature, grow to wildness"!!!

That the following is the shape in which the passage came from the pen of Shakespeare, who, except Mr. Collier, will for a moment doubt?

"And *as* our vineyards, fallows, meads, and hedges,
 Defective in their natures, grow to wildness;
 Even so our houses, and ourselves, and children,
 Have lost, or do not learn, for want of time,
 The sciences that should become our country," &c.

The alteration of "all" to "*as*" was first made by Roderick, a fellow of Magdalen College, Cambridge, and a friend of Edwards, the author of the *Canons of Criticism*.

FIRST PART OF KING HENRY VI.

[Vol. v. COLLIER; vol. v. KNIGHT.]

ACT I.

SCENE 1.—C. p. 9; K. p. 444.

“Posterity, await for wretched years,
 When at their mothers’ moist eyes babes shall suck,
 Our isle be made a *nourish* of salt tears,
 And none but women left to wail the dead.”

“Pope substituted *marish*, *i. e.* marsh, for ‘*nourish*,’ which is the word in the first and in all the other folios. In fact, no change is required; and had it been a misprint for *marish*, the editor of the second folio, who had corrected the preceding line, would not have been likely to pass it over. ‘Nourish,’ as Malone and Steevens proved by various quotations anterior to the time of Shakespeare, was only another form of the word *nourice*, or *nurse*; and a word of two syllables was required.” COLLIER.

Malone did *not* adduce any passages where the form “*nourish*” occurs; but Steevens cited them from *the romance of Syr Eglamour*, and *Lydgate’s Fall of Prynces*,—with about as much propriety as Grey quoted “*kid*” from *Chaucer* to explain “*kid-fox*” in *Much ado about Nothing* (see p. 32). Malone, indeed, cited another form of the word, “*nourice*,” from Spenser, who, as every reader knows, was a great affecter of archaisms, and employed a variety of words which had long become obsolete.

Mr. Knight also retains “*nourish*.”—But what is the meaning of “Our isle be made a *nourish* [or nurse] of salt tears?” Theobald (out of sheer opposition to Pope) attempted to explain it,—“That the whole isle should be one common *nurse* or *nourisher* of tears; and those be the nourishment of its miserable issue,”—an interpretation at which Warburton might well exclaim, “Was there ever such nonsense!”

In defence of Pope’s correction, “*marish*,” which I have

no doubt is the genuine reading (the original compositor having mistaken *ma* for *nou*), Ritson very appositely quoted from Kyd's *Spanish Tragedy*;

“*Made mountains marsh with spring tides of my tears.*”

SCENE 3.—C. p. 21.

“*Win.* Gloster, thou’lt answer this before the pope.

Glo. *Winchester goose!* I cry—a rope! a rope!”

“Johnson would here make out an allusion to the ‘consequence of love’ for the inhabitants of the Stews, under the control of the bishop of Winchester: that ‘consequence’ was certainly called ‘a Winchester goose’ by many old writers (see Dyce’s Webster’s Works, vol. iii. p. 328), but there is no necessary reference to it in the text. ‘Winchester goose!’ seems merely used as a term of abuse.” COLLIER.

Various words of reproach,—such as *lurdan*, *ribald*, &c. &c.—were formerly used without any reference to their original significations; but “*Winchester goose*” (even if it had not been applied to the Bishop of *Winchester*) was too peculiar an expression to be ever employed as a general term of abuse. Gloster means here to taunt Winchester with his licentious life: he afterwards tells him;

“such is thy audacious wickedness,
Thy *lewd*, pestiferous, and dissentious pranks,
As very infants prattle of thy pride.
Thou art a most pernicious usurer,
Froward by nature, enemy to peace;
Lascivious, wanton, more than well beseems
A man of thy profession, and degree.”

Act iii. sc. 1, p. 48.

ACT III.

SCENE 2.—C. p. 56.

“Here enter’d Pucelle, and her *practisants*.”

“The meaning is very obvious; but I have not met with any other instance of the use of the word. We might read *partisans*, if all the old copies did not agree in ‘*practisants*.’” COLLIER.

It would almost seem that, when Mr. Collier offered this unnecessary conjecture, he had not recollected the sense in which *practice* is generally employed by our early writers, viz. 'trick, artifice, treachery:' "*her practisants*" is equivalent to 'her associates in treachery.'

SCENE 2.—C. p. 59; K. p. 496.

"Lost, and recover'd in a day again!
This is a double honour, Burgundy;
Yet heavens have glory for this victory."

Is not the right reading "Let"?

ACT IV.

SCENE 4.—C. p. 76.

"from bought and sold lord Talbot;
Who, ring'd about with bold adversity,
Cries out for noble York and Somerset,
To beat assailing death from his weak *legions*."

"The folios have *regions*; most probably, though not necessarily, an error, which was corrected by Rowe." COLLIER.

This is one of the notes in which Mr. Collier evinces a sort of kindly feeling towards the misprints of the old copies, dismissing them, when he does not receive them into the text, with an express declaration that they may nevertheless be the genuine readings. What arguments could be advanced in defence of "*regions*," I cannot form even the most distant idea.

ACT V.

SCENE 4.—C. p. 96.

"*Shep.* Fie, Joan! that thou wilt be so *obstacle*!"

"In various writers of the time of Shakespeare, and earlier, '*obstacle*' was used for *obstinate*. Steevens produces instances from Chapman's '*May-Day*,' 1611, and Chettle's '*Hoffman*,' printed in 1631, but written about 30 years earlier: other proofs might be found without much difficulty." COLLIER.

This note may mislead the reader. By the writers of Shakespeare's time at least, "obstacle" is NEVER used for *obstinate*, except when (as in the present line and in the passages which Steevens cited) they intend it as a mark of rusticity or vulgarity in the speaker.

SECOND PART OF KING HENRY VI.

[Vol. v. COLLIER ; vol. vi. KNIGHT.]

ACT I.

SCENE 1.—C. p. 112.

“ Have you yourselves, Somerset, Buckingham,
 Brave York, Salisbury, and victorious Warwick,
 Receiv'd deep scars in France and Normandy ?
 Or hath mine uncle Beaufort, and myself,
 With all the learned council of the realm,
 Studied so long, sat in the council-house
 Early and late, debating to and fro
 How France and Frenchmen might be kept in awe ?
 And *was* his highness in his infancy
 Crowned in Paris, in despite of foes ? ”

“ We have substituted ‘ was ’ for *hath* of the folio, 1623 : we have thought this slight change, of one auxiliary verb for another, preferable to the insertion of *been* in the second line, before ‘ crowned,’ which is of course to be read as a dissyllable, and is so printed in all the old copies, showing the line to be complete. Steevens, and other modern editors, add a new word, instead of merely correcting one already found in the original text.” COLLIER.

From what precedes,—“ *Have* you yourselves,” &c., and “ Or *hath* mine uncle,” &c.—there is more than a strong probability that the line,

“ And *hath* his highness in his infancy,”

contains no misprint. The next line, therefore, ought surely to stand,

“ [*Been*] crown'd in Paris, in despite of foes.”

That the folio happens to have “crowned” instead of “crown'd” gives not the slightest support to Mr. Collier's alteration.

ACT II.

SCENE 4.—C. p. 148.

“Methinks, I should not thus be led along,
Mail'd up in shame, with papers on my back,” &c.

“In ‘Love’s Labour’s Lost,’ vol. ii. p. 312, we have had *mail* or *male* used for a *bag* or *wallet*; and Johnson tells us, that ‘Mail’d up in shame’ means ‘wrapped up, bundled up in disgrace.’ Possibly however, ‘mail’ is here to be taken in the sense of *armour*, as if the shame of the duchess inclosed her like a coat of mail.” COLLIER.

Drayton makes the speaker of the above lines use the same expression in an Epistle to her husband;

“How could it be, those that were wont to stand
 To see my pompe, so goddess-like to land,
 Should after see me *may'ld vp* in a *sheet*,
 Doe shamefull penance three times in the street?”

*Elinor Cobham to Duke Humphrey,—England's
 Her. Epist. ed. fol. p. 174.*

In the passage of our text “shame” certainly alludes to the sheet of penance; and therefore the expression “*mail'd up*” would seem to mean ‘wrapped up as a hawk is in a cloth:’ “*Mail a hawk* is to wrap her up in a handkerchief or other cloath, that she may not be able to stir her wings or struggle.” R. Holme’s *Ac. of Armory*, 1688, b. ii. p. 239. (A hawk was sometimes *mailed* by pinioning her with a girth or band: see Beaumont and Fletcher’s *Philaster*, act v. sc. 4). I must allow, however, that “*mail'd up in*” are words applied to armour;

“have I stood

Mail'd up in steel, when my tough sinews shrunk,” &c.

Beaumont and Fletcher’s *Captain*, act ii. sc. 1.

My friend Mr. Halliwell was, no doubt, only joking when he conjectured that in the present passage of *Henry VI.* the right reading might be “*maul'd*”! see his note on *The First Sketches of the Second and Third Parts of King Henry the Sixth*, p. 91.

ACT III.

SCENE 1.—C. p. 159.

“ for that is good deceit
Which *mates* him first, that first intends deceit.”

“ To *mate* is to *destroy* or *confound*, and in that sense it is often used by Shakespeare, as well as by Greene, Peele, Drayton, &c. See vol. ii. p. 142.” COLLIER.

I incline to believe that Percy was right when he observed that “ *mates*” is used here with an allusion to chess-playing : at all events, Ritson was wrong when he confidently asserted that “ to *mate* is no term in chess.” Palsgrave, in his *Lesclarcissement de la Lang. Fr.*, 1530, gives not only “ I *Mate* or ouercome, *Ie amatte*,” but also “ I *Mate* at the chesses, *Ie matte*.” fol. ccxcix. (Table of Verbes); and in the following stanza of Sir John Harington’s *Orlando Furioso* we have both “ *amated*” in the sense of confounded, and “ *mated*” with an allusion to chess ;

“ The wound was great, but yet did greater show ;
Which sight faire Isabella much *amated* :
The Prince that seemed not the same to know,
With force increased rather then abated,
Vpon the Pagans brow gave such a blow
As would (no doubt) have made him *checkt and mated*,
Save that (as I to you before rehearst)
His armour was not easie to be pierst.”
B. xxiii. st. 55,—p. 193, ed. 1634.

SCENE 2.—C. p. 169.

“ Oft have I seen a timely-parted *ghost*
Of ashy semblance,” &c.

On this passage Mr. Collier has no note.—Steevens cites several passages from early writers, in which, as in the text, *ghost* means ‘ dead body ;’ and that the word continued to be used in that sense long after the days of Shakespeare, we have a proof in the following lines ;

“ What stranger who had seen thy shriv’led skin,
Thy thin, palè, gastly face, would not have been

Conceited he had seen a *ghost* i' th' bed,
New risen from the grave, not lately dead?"

An Elegie on the death of Mr. Frear, &c.,—
Hookes's *Amanda*, 1653, p. 207.

ACT IV.

SCENE 4.—C. p. 194.

"My gracious lord, retire to *Kenilworth*.

.
Therefore, away with us to *Kenilworth*."

All the old eds. have "*Killingworth*;" and why alter a form of the name so repeatedly found in contemporary authors?

"We'll enter in by darkness to *Killingworth*."

Marlowe's *Edward the Second*, act v. sc. 3.

SCENE 9.—C. p. 205; K. p. 96.

"*Mess.* Please it your grace to be advertised,
The duke of York is newly come from Ireland,
And with a puissant, and a mighty power
Of Gallowglasses, and stout Kernes,
Is marching hitherward in proud array;
And still proclaimeth, as he comes along,
His *arms* are only to remove from thee
The duke of Somerset, whom he terms a traitor.

K. Hen. Thus stands my state, 'twixt Cade and York distress'd,
Like to a ship, that, having scap'd a tempest,
Is straightway *calm*, and boarded with a pirate."

The reading "*arms*" is not questioned by any of the editors.

In *Observations, &c.* appended to *The First Sketches of the Second and Third Parts of K. Henry the Sixth*, p. 223, Mr. Halliwell says, "The second folio reads '*armies*,' a variation not noticed by the editors, though apparently more congenial to the context." Oh, no! it is much worse than "*arms*," and, besides, spoils the metre. There cannot be a shadow of doubt that the true reading is "*aims*:" see my remarks on a passage of *Troilus and Cressida*, act ii. sc. 3.

Mr. Collier gives "calm" without any comment. Malone also prefers that nonsensical lection, and defends it in an equally nonsensical note. In this passage the *variae lectiones* of the old eds. (stated incorrectly in the *Variorum Shakespeare*) are these: the first folio has "calme;" the second folio "claimd;" the third folio "claim'd;" the fourth folio "calm'd,"—which is obviously the right reading, and has been adopted by Mr. Knight.

ACT V.

SCENE 1.—C. p. 213.

Som. O monstrous traitor!—I arrest thee, York,
Of capital treason 'gainst the king and crown.
Obey, audacious traitor: kneel for grace.

York. Would'st have me kneel? first let me ask of *thee*,
If they can brook I bow a knee to man?
Sirrah, call in my sons to be my bail," &c.

"Thus all the old copies, and the sense seems to be, 'first let me ask of thee, Somerset, if they (*i. e.* his sons, mentioned in the next line) can brook that I should bow a knee to man?' Theobald substituted *these* for 'thee,' and modern editors have followed him, some with and some without notice that it was a variation from the authentic text. To Mr. Amyot I owe the suggestion that no alteration is required." COLLIER.

York would hardly put so strange a question to Somerset as "let me ask of THEE, if *my sons* can brook that I should kneel to man,"—and one so altogether unnecessary, since he immediately after orders them to be summoned. But the use of "they" without an antecedent to which it can be referred,

"If *they* can brook I bow a knee to man,"—

is alone sufficient to determine that there is some corruption in the passage. Theobald, I apprehend, gave the right reading: "these" is not improperly applied to the sons of York, who are supposed to be within sight.

THIRD PART OF KING HENRY VI.

[Vol. v. COLLIER; vol. vi. KNIGHT.]

ACT I.

SCENE 1.—C. p. 234; K. p. 180.

“ K. *Hen.* I know not what to say : my title’s weak.
Tell me, may not a king adopt an heir?”

The first of these lines ought to be marked as spoken
aside.

ACT II.

SCENE 1.—C. p. 253.

“ I, then in London, keeper of the king,
Muster’d my soldiers, gather’d flocks of friends,
March’d towards Saint Alban’s to intercept the queen,
Bearing the king in my behalf along;
For by my scouts I was advertised,
That she was coming with a full intent
To dash our late decree in parliament,
Touching king Henry’s oath, and your succession.”

“ After this line

[‘ *Muster’d my soldiers, gather’d flocks of friends*’],

modern editors have added another, from ‘The True Tragedy:’—

‘ And very well appointed, as I thought,’

which is not at all necessary to the sense. If we were to adopt this line into the text, we should have no excuse for not inserting many more from the old 4to, not found in the folio, 1623, which we may presume were rejected by Shakespeare, when he made his alterations in, and additions to, ‘The True Tragedy.’” COLLIER.

Mr. Collier is clearly right in not making a patch-work of the text by inserting *ad libitum* from *The True Tragedy* passages which there is every reason to suppose were rejected by Shakespeare: but I do not believe that the great poet intended the line in question to be thrown out. The want of “and”

between "*Muster'd*" and "*March'd*" (for the style of this play is any thing but elliptical) goes far to prove that the line was omitted in the folio by an error of the printer. In act ii. sc. 6, p. 272, Mr. Collier inserts a line from *The True Tragedy*, which he observes "is obviously necessary to the sense," and adds, "how it became [sic] omitted in the folio, it is vain at this time of day to conjecture." For several minor corrections and additions (see pp. 231, 233, 238, 262, 284, 304,) he is also indebted to the original drama.

ACT II.

SCENE 5.—C. p. 270; K. p. 214.

"*Fath.* These arms of mine shall be thy winding-sheet;
My heart, sweet boy, shall be thy sepulchre,
For from my heart thine image ne'er shall go.
My sighing breast shall be thy funeral bell;
And so obsequious will thy father be,
Man, for the loss of thee, having no more,
As Priam was for all his valiant sons."

"The folio, 1623, reads, by a misprint, '*Men* for the loss of thee.' The father is addressing his dead son. Rowe substituted *Sad*." COLLIER.

Since we find in the fourth line above of the present speech,

"My heart, sweet *boy*, shall be thy sepulchre,"

and in the preceding speeches of the Father,

"O *boy*! thy father gave thee life too soon,"

"Ah, *boy*! if any life be left in thee,"—

it appears wonderful to me that Steevens should have proposed (even timidly as he did) the reading which Mr. Collier has admitted into the text.

Both Malone and Mr. Knight are contented with Rowe's "*Sad*," which is an emendation made at random, without any regard to the *ductus literarum*. Surely "*Men*" must be a misprint for "*E'en*."

ACT III.

SCENE 1.—C. p. 276.

“*K. Hen.* From Scotland am I stol’n, even of pure love,
 To greet mine own land with my wishful sight.
 No, Harry, Harry, ’tis no land of thine;
 Thy place is fill’d, thy sceptre wrung from thee,
 Thy balm wash’d off wherewith thou wast anointed:
 No bending knee will call thee Cæsar now,
 No humble suitors press to speak for right,
 No, not a man comes for redress of thee,
 For how can I help them, and not myself?

Let me embrace *the sour adversaries*;
 For wise men say, it is the wisest course.”

“So the folio, and very intelligibly, without altering the text to *these sour adversities*, as was done originally by Pope, and by some modern editors without notice, though professing to adhere to the text of the folio. Of old, ‘adversary’ was sometimes accented like *adversity*, and thus the line is rendered more rhythmical.” COLLIER.

The reading of the folio is flagrant nonsense. To say nothing of the awkward use of “the,”—since, from the earliest times down to the present moment, the substantive “adversaries” has had no other meaning than *opponents*, and has been applied only to PERSONS, it could not possibly be used in reference to the *adverse* CIRCUMSTANCES which Henry has just enumerated,—the loss of his throne, &c.

The reading of Pope, which has been adopted by all the modern editors except Mr. Collier, is at least sense: but qy. did not Shakespeare write,

“Let me embrace *thee*, *sour adversitie (adversity)*”?

ACT IV.

SCENE 3.—C. p. 304.

“*Now* how to shroud yourself from enemies.”

Read “Nor.”

KING RICHARD III.

[Vol. v. COLLIER; vol. vi. KNIGHT.]

ACT II.

SCENE 4.—C. p. 401; K. p. 394.

“ Insulting tyranny begins to *jet*
Upon the innocent and aweless throne.”

“ To ‘jet’ is to *strut*. The quartos all have ‘jet,’ and the folio *jut*, which, no doubt, was meant for the same word.” COLLIER.

“ To jet upon ” means here ‘ boldly to encroach upon.’ In this passage Mr. Knight (like Malone) gives,

“ Insulting tyranny begins to *jut*,” &c.

which is certainly wrong. But in the following passage of *Titus Andronicus*, act ii. sc. 1, (where Malone,—though the *variæ lectiones* are only “*jet*” and “*set*,”—chooses to print “*jut*”!) Mr. Knight gives,

“ and think you not how dangerous
 It is to *jet upon* a prince’s right ? ”

Compare a passage in the play of *Sir Thomas More* (MS. Harl. 7368, fol. 1); “ It is hard when Englishmens patience must be thus *jettèd on* by straungers.”

ACT III.

SCENE 4.—C. p. 420; K. p. 413.

“ And this is Edward’s wife, that monstrous witch,
 Consorted with that *harlot*, *strumpet* Shore,
 That by their witchcraft thus have marked me.”

Malone and Mr. Knight also give the above erroneous punctuation. Here “*harlot*” is an adjective; and the line should be pointed,

“ Consorted with that *harlot strumpet*, Shore.”

(so in the *Comedy of Errors*, act ii. sc. 2, “ my *harlot* brow.”)

Gloster in his next speech varies the epithet ;
“ If! thou protector of this *damned strumpet*.”

ACT IV.

SCENE 4.—C. p. 456.

“ that call'd your grace
To *break fast* once forth of my company.”

“ He [Malone] and other editors probably commit an error in printing ‘breakfast’ as one word: the allusion is not to a particular meal, but to breaking the fast or eating at any time.” COLLIER.

In the first place, the rhythm requires the single word ; as in *Henry VIII.* act iii. sc. 2 ;

“ And, after, this ; and then to *breakfast*, with
What appetite you have.”

Secondly, if a particular meal had not been alluded to, the expression would have been “*break your fast*” (though that form is frequently used when the morning meal is spoken of).

KING HENRY VIII.

[Vol. v. COLLIER; vol. vii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 502; K. p. 139.

“The two kings,
 Equal in lustre, were now best, now worst,
 As presence did present them; him in eye,
 Still him in praise; and, being present both,
 ’Twas said, they saw but one: and no discernor
 Durst wag his tongue in *censure*.”

Mr. Knight explains “*censure*—comparison,”—a meaning which the word never bore: it always signifies, ‘judgment, opinion.’

ACT II.

SCENE 1.—C. p. 529; K. p. 170.

“There cannot be those numberless offences
 ’Gainst me, that I can not take peace with: no black envy
 Shall make my grave. Commend me to his grace;
 And, if he speak of Buckingham, pray, tell him,” &c.

Mr. Knight, adhering to the arrangement of the folios, prints;

“There cannot be those numberless offences
 ’Gainst me that I cannot take peace with:
 No black envy shall make my grave.
 Commend me to his grace;
 And if he speak of Buckingham, pray tell him,” &c.

with the following note;

“These short lines are not introduced without a meaning. With those pauses in the delivery that properly belong to one speaking under such circumstances, they add to the pathos. They are ordinarily printed after the uniform metrical fashion of the modern editors,” &c.

Steevens, and those of his school, having formed their taste on the plays of Rowe, Home, &c., were altogether unable to

relish the freer versification of Shakespeare ; and consequently, whenever they encountered a line which did not accord exactly with their notions of dramatic metre, they proceeded without scruple to clip it or to lengthen it as the occasion might require. In our own day (see the remarks of Mr. Collier and Mr. Knight *passim*) the editors of Shakespeare run to the opposite extreme ; they have persuaded themselves that passages which violate every rule of metre were purposely left in that state by the great poet, for the sake of producing some particular effect on the audience, or the reader.

That in their blank verse Shakespeare and his contemporaries frequently interposed an imperfect line (sometimes a *very* short one), is not to be doubted ; but that they ever introduced *two*, much less *three*, *consecutively*, not all the arguments of the most subtle-minded critic would induce me to believe.

There is, indeed, some ground for supposing that not a few of the passages in our early dramas, where *a single* imperfect line occurs, and where the context does not indicate any omission, may have been mutilated by transcribers or printers. In the following beautiful speech, whatever arrangement be adopted, an imperfect line will still remain ;

“ Right royal sir, I should
Sing you an epithalamium of these lovers,
But having lost my best airs with my fortunes,
And wanting a celestial harp to strike
This blessed union on, thus in glad story
I give you all. These two fair cedar-branches,
The noblest of the mountain where they grew,
Straightest and tallest, under whose still shades
The worthier beasts have made their lairs, and slept
Free from the Sirian star and the fell thunder-stroke,
Free from the clouds,
When they were big with humour, and deliver’d
In thousand spouts their issues to the earth ;
Oh, there was none but silent quiet there !
Till never-pleased Fortune shot up shrubs,
Base under-brambles, to divorce these branches,” &c.

Beaumont and Fletcher’s *Philaster*, act v. sc. 3.

As the continuity of the sense is unbroken, no one perhaps would have suspected that the text of this speech is not entire.

Such, however, is the case ; for the first edition of *Philaster* (which the editors of Beaumont and Fletcher had not consulted) does away with *the imperfect line* by reading as follows, and, doubtless, as the author wrote ;

“ *Free from the fervour of the Sirian star
And the fell thunder-stroke, free from the clouds,
When they were big,*” &c.

SCENE 3.—C. p. 538 ; K. p. 178.

“ O ! now, after
So many courses of the sun enthron’d,
Still growing in a majesty and pomp, the which
To leave, a thousand-fold more bitter, than
’Tis sweet at first t’ acquire,—after this process,” &c.

The passage may be much better arranged as follows ;

“ O ! now after
So many courses of the sun enthron’d,
Still growing in a majesty and pomp,
The which to leave a thousand-fold more bitter,
Than ’tis sweet at first t’ acquire,—after this process,” &c.

ACT III.

SCENE 2.—C. p. 563.

“ my endeavours
Have ever come too short of my desires,
Yet *fill’d* with my abilities.”

On this passage Mr. Collier has no note, having blindly adopted the reading of the folios ; which is so obviously wrong, that when the other modern editors corrected it to “ *fil’d*,” they did not even mention the original misprint. Richardson in his excellent *Dictionary* cites the present passage as the first example of the verb *File*.

The misprint of “ *fill’d*” for “ *fil’d*” is a common one. Where the first quarto of Beaumont and Fletcher’s *Wit without Money* has rightly,

“ Who taught you manners and apt carriage,
To rank yourselves ? who *fil’d* you in fit taverns ?”

(Act iii. sc. 4.)

the second quarto and the folio have “ *filled*.”

SCENE 2.—C. p. 573.

“ Let all the ends thou aim’st at be thy country’s,
 Thy God’s, and truth’s: then, if thou fall’st, O Cromwell!
 Thou fall’st a blessed martyr.
 Serve the king; and,—Pr’ythee, lead me in:
 There take an inventory of all I have,” &c.

This regulation of the metre is very objectionable, because it occasions such a pause in the concluding portion of Wolsey’s advice to Cromwell. The arrangement of the other modern editors is much to be preferred;

“ Thou fall’st a blessed martyr. Serve the king;
 And,—Pr’ythee, lead me in:
 There take an inventory of all I have,” &c.

ACT IV.

SCENE 1.—C. p. 578.

“ 3 *Gent.* Thomas Cromwell;
 A man in much esteem with the king, and truly
 A worthy friend.—The king has made him
 Master o’ the jewel-house,
 And one, already, of the privy-council.”

Here again Mr. Collier’s arrangement is faulty, because it leaves,—what I am convinced could never have been intended by Shakespeare,—*two imperfect lines together* (see my remarks p. 138). The other modern editors regulate the passage better;

“ A worthy friend.—The king
 Has made him master of the jewel-house,
 And one, already, of the privy-council.”

ACT V.

SCENE 1.—C. p. 586; K. p. 232.

“ A Gallery in the Palace.

Enter GARDINER, *Bishop of Winchester, a Page with a Torch before him; met by Sir* THOMAS LOVELL.

Gar. It’s one o’clock, boy, is’t not?

Boy. It hath struck.

Gar. These should be hours for necessities,

Not for delights ; times to repair our nature
 With comforting repose, and not for us
 To waste these times.— Good hour of night, sir Thomas :
 Whither so late ?

Lov. Came you from the king, my lord ?”

I think it very injudicious to retain here, as Mr. Collier and the other modern editors do, the stage-direction of the folios, because it can hardly fail to mislead those readers who may not be aware that in early editions of plays the entrances are often, as in the present instance, prematurely marked (a peculiarity on which I shall have more to say in a note on *Troilus and Cressida*, act i. sc. 2). Sir Thomas Lovell certainly does not enter till after the words “ To waste these times.”

SCENE 2.—C. p. 599 ; K. p. 243.

“ *K. Hen.* You were ever good at sudden commendations,
 Bishop of Winchester ; but know, I come not
 To hear such flattery now, and in my presence :
 They are too thin and base to hide offences.
 To me you cannot reach. You play the spaniel,
 And think with wagging of your tongue to win me ;
 But, whatsoe’er thou tak’st me for, I’m sure,
 Thou hast a cruel nature, and a bloody.—
 Good man, [*To CRANMER.*] sit down. Now, let me see the proudest,
 He that dares most, but wag his finger at thee :
 By all that’s holy, he had better starve,
 Than but once think *his* place becomes thee not.”

I believe that the passage ought to stand thus ;

“ *K. Hen.* You were ever good at sudden commendations,
 Bishop of Winchester ; but know, I come not
 To hear such flattery now ; and in my presence
 They are too thin and *bare* to hide offences.
 To me, you cannot reach, you play the spaniel,
 And think with wagging,” &c.

(Malone saw that “ *bare*” was the right lection, though he retained “ *base*.”)

But in the last line of this speech what is the meaning of “ *his*”—a reading which Malone and Mr. Knight also give ?

The latter editor (like Mr. Collier) does not inform us. Malone has the following explanation ;

“ Who dares to suppose that the place or situation in which he is, is not suitable to thee also ? who supposes that thou art not as fit for the office of a privy-counsellor as he is ?—Mr. Rowe and all the subsequent editors read—‘ *this* place.’ ”

Assuredly, Rowe did well in making the alteration : “ *this* place ” is the place which Cranmer has just taken at the king’s command—“ Good man, *sit down*.” The misprint of “ his ” for “ this ” is one of the commonest : in a play by Beaumont and Fletcher, which I am now preparing for the press, it twice occurs ;

“ A dainty wench !

Would I might farm *his* [read *this*] custom ! ”

The Custom of the Country, act i. sc. 1.

“ there I am wretched,

That I have not two lives lent me for *his* [read *this*] sacrifice,
One for her son, another for her sorrows.”

Act v. sc. 5.

SCENE 3.—C. p. 604 ; K. p. 247.

“ These are the youths that thunder at a play-house, and fight for bitten apples ; that no audience, but the Tribulation of Tower-hill, or the limbs of Limehouse, their dear brothers, are able to endure.”

“ Johnson supposed that ‘ the Tribulation ’ of Tower-hill was some fanatical meeting-house. Possibly, for ‘ limbs of Limehouse,’ we ought to read ‘ *lambs* of Limehouse ;’ as the ‘ lambs of Nottingham ’ still mean the riotous and violent mob of that town. However, ‘ limbs of Limehouse ’ is a very intelligible expression, referring to the species of population in that vicinity.” COLLIER.

Steevens was the first who proposed the unnecessary conjecture, “ *lambs* of Limehouse ; ” and when Mr. Collier proceeded to illustrate it by observing that “ the ‘ *lambs* of Nottingham ’ still mean *the riotous and violent* mob of that town,” he must have forgotten, for the moment, what the text declares concerning the personages at Limehouse, viz. that they were *remarkable for patient endurance*.

Mr. Knight’s explanation is indeed a subtle one : “ Is

it not," says he, "that the puritans, hating playhouses, approved of the uproar of those who 'fight for bitten apples,' because it disturbed those that came to hear?" (*Illustrations of Act v.*)

I cannot resist noticing one portion of the immense mass of rubbish which the commentators (see the *Varior. Shakespeare*) have piled up here. "Dr. Johnson's conjecture," observes Steevens, "may be countenanced by the following passage in '*Magnificence*, a goodly Interlude and a mery, devised and made by Mayster Skelton, Poete Laureate, lately deceasyd.' Printed by John Rastell, fol. no date:

'Some fall to foly them selfe for to spyll,

And some fall prechyng on *toure hyll* [read, *at the toure hyll*].'"

Here, as he sometimes did elsewhere, Steevens quoted what he did not understand: he evidently supposed that "some fall prechyng at the toure hyll" meant that "some set up for preachers on Tower-hill," while it really means that "some finish their course by being executed on Tower-hill, where, in their last moments, they make an exhortation to the reprobate."

In this fling at the affected meekness of the Puritans, Shakespeare, I apprehend, merely intended to say, that "no audience, unless it consisted of downright saints, could possibly tolerate the noisy youths in question." "The Tribulation of Tower-hill" evidently means some particular set or meeting of Puritans,—(one of the characters in Jonson's *Alchemist* is named "*Tribulation-Wholesome*, a pastor of Amsterdam"),—and "the Limbs of Limehouse, their dear brothers," another set.

SCENE 3.—C. p. 605; K. p. 247.

"I'll peck you o'er the pales else."

"Malone understands 'peck' as *pick* or *pitch*; but the word has a very intelligible meaning without alteration." COLLIER.

Mr. Knight prints "pick."

The following passage of an almost unreadable poem may be cited here;

" Can such finde patrones, such course to protect?
 They can and doe, but would they might be barr'd
 From Barres, or that *ore Barres they might be peckt*,
 Els at Barres with as hard a doome be checkt."

Davies's *Microcosmos*, 1611, p. 209.

SCENE 4.—C. p. 606.

" *The Troop pass once about the stage, and
 Garter speaks.*

Gart. Heaven,
 From thy endless goodness, send prosperous life,
 Long, and ever happy, to the high and mighty
 Princess of England, Elizabeth!"

So the speech of Garter (which is borrowed almost verbatim from Hall's *Chronicle*) is divided in the folios, and, no doubt, when it first meets the eye, may be mistaken for verse; but that any one, after having read it, should fail to discover that it is pure prose, appears next to incredible.

SCENE 4.—C. p. 607; K. p. 249.

" *Sheba* was never
 More covetous of wisdom, and fair virtue,
 Than this pure soul shall be."

Here Mr. Collier and the other modern editors, with the exception of Mr. Knight, alter the "*Saba*" of the old eds. to "*Sheba*,"—and most improperly, for the former name is that which our early writers usually give to the guest of Solomon. Compare Marlowe;

" Were she as chaste as was Penelope,
 As wise as *Saba*, or as beautiful
 As was bright Lucifer before his fall."

Doctor Faustus, act ii. sc. 1.

and Peele;

" Diana for her dainty life, Susanna being sad,
 Sage *Saba* for her soberness."

Sir Clyomon and Sir Clamydes,—Peele's *Works*,
 iii. 129, ed. Dyce.

and William Gager in a copy of Latin verses addressed to Queen Elizabeth (hitherto, I believe, unprinted);

“ En Juno sceptrum tibi præbet, et ægida Pallas;
Arcum submittit casta Diana suum;
Phrixæo Colchis te donat vellere; pomum
Quod Paris huic dederat dat tibi pulchra Venus;
Deservit Cassandra tibi; te *Saba* salutat;
Officium præstat virgo Atalanta suum;
Undique muneribus certant studiisque placere,
Felices quarum munera, diva, probas.”

SCENE 4.—C. p. 608; K. p. 250.

“ *Cran.* She shall be, to the happiness of England,
An aged princess; many days shall see her,
And yet no day without a deed to crown it.
Would I had known no more! but she must die:
She must; the saints must have her: yet a virgin,
A most unspotted lily shall she pass
To the ground, and all the world shall mourn her.”

The above punctuation makes Cranmer regret *his supernatural foreknowledge of Elizabeth's being destined to pay the common debt of humanity*. The passage should be pointed thus;

“ Would I had known no more! but she must die
(She must, the saints must have her) yet a virgin;
A most unspotted lily shall she pass
To the ground, and all the world shall mourn her.”

TROILUS AND CRESSIDA.

[Vol. vi. COLLIER; vol. ix. KNIGHT.]

ACT I.

SCENE 2.—C. p. 17.

“And, like as there were husbandry in war,
Before the sun rose, he was harness’d *light*,
And to the field goes he.”

“Some corruption may be suspected here; for first the connection and meaning are not very intelligible, and next the word ‘light’ in the folio and quartos is spelt *lyte*; an unusual orthography, ‘light’ being then generally printed as at present. *Lite* or *lyte* formerly meant *little*, and it is so used by Chaucer and our elder poets. The common explanation of the passage has been, that Hector was lightly armed.” COLLIER.

I see no necessity for quarrelling with the reading, “*light*.” it is evidently used adverbially for *lightly*; and perhaps it may be employed here in a sense which the adverb frequently bears in the works of our earliest writers, viz. ‘quickly, soon:’ “*Lightly* or sone.” *Prompt. Parv.* ed. 1499. If “*lyte*” be an error of the press, qq. is it a misprint for *tyte*—*tight*, i. e. tightly? In *Antony and Cleopatra*, while Cleopatra and Eros are helping Antony to put on his armour, he exclaims,

“Thou fumblest, Eros; and my queen’s a squire
More *tight* at this than thou.”

Act iv. sc. 4.

SCENE 2.—C. p. 24; K. p. 301.

“*Cres.* Be those with swords?

PARIS passes over.

Pan. Swords? any thing, he cares not; an the devil come to him, it’s all one: by god’s lid, it does one’s heart good.—*Yonder comes Paris,*” &c.

So, indeed, the entrance of Paris is marked in the old eds.,

but merely for the sake of warning the actor to be in readiness to enter: *he was certainly not intended to walk over the stage before Pandarus had spoken of him.*

In other plays of Shakespeare the modern editors, including Mr. Collier, retain the absurdly-premature "Enter" of the prompter's book. For instance, in *Romeo and Juliet*;

"*Gre.* 'Tis well, thou art not fish; if thou hadst, thou hadst been poor John. Draw thy tool; here comes two of the house of the Montagues.

Enter ABRAM and BALTHASAR.

Sam. My naked weapon is out: quarrel, I will back thee.

Gre. How! turn thy back, and run?

Sam. Fear me not.

Gre. No, marry: I fear thee!

Sam. Let us take the law of our sides; let them begin.

Gre. I will frown as I pass by, and let them take it as they list.

Sam. Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

Abr. Do you bite your thumb at us, sir?"

Act i. sc. 1, vol. vi. 375.

(Abram and Balthasar should enter after the last speech of Sampson.)

In a note on a later passage of the play just cited, Mr. Collier observes, "The entrance of Romeo is marked in the old copies eight lines before he speaks: perhaps he was intended to stand back for a time, in order not to interrupt the friar's reflections," p. 415. The fact is, Romeo's entrance was marked "eight lines before he speaks" merely to shew that, towards the end of the Friar's soliloquy, the actor who played Romeo was to prepare himself (or be summoned) to enter,—not, that he was to come on the stage before the conclusion of the Friar's speech.

Again, in *Macbeth*;

"*Enter* ROSSE.

Macd. See, who comes here?

Mal. My countryman; but yet I know him not.

Macd. My ever-gentle cousin, welcome hither.

Mal. I know him now."

Act iv. sc. 3, vol. vii. 167.

(The speech of Malcom, "My countryman; but yet I know

him not," means,—‘ My countryman *by his dress*, but yet, *at this distance*, I know him not, *cannot distinguish his features*;' and is, of course, spoken before the entrance of Rosse.)

Again, in *Othello*;

“ *Enter Othello.*

Look, where he comes ! Not poppy, nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday.

Oth. Ha ! ha ! false to me ? to me ?”

Act iii. sc. 3, vol. vii. 571.

(Mr. Knight is the only editor who has rightly placed the entrance of Othello after “ Which thou ow'dst yesterday.”)

And in the same play ;

“ here he comes.—

Re-enter Cassio.

As he shall smile, Othello shall go mad ;
And his unbookish jealousy must construe
Poor Cassio's smiles, gestures, and light behaviour,
Quite in the wrong.—How do you now, lieutenant ?”

Act iv. sc. 1, p. 589.

(The proper arrangement is, of course,

“ Quite in the wrong.

Re-enter Cassio.

How do you now, lieutenant ?”)

It may be worth adding, that in old dramas we frequently find, not only the entrances marked much too soon, but also stage-directions, concerning things which may be required for the scene, set down long before the said articles are to be used : so in Beaumont and Fletcher's *Little French Lawyer*, (act iii. sc. 4, of my ed.), according to the first folio ;

“ *Din.* Why doe you speake so lowd ? I pray'e goe in.

Sweet Mistris I am mad, time steales away,
And when we would enjoy—

Lam. Now fy, fy servant,

Wine.

Like sensuall beasts, shall we enjoy our pleasures ?

Din. Pray doe but kisse me then.

Lam. Why, that I will, and you shall find anon, servant—

Din. Softly for heavens sake, you know my friend's engag'd,
A little now, now ; Will you goe in againe ?

Lam. Ha, ha, ha, ha.

Din. Why doe you laugh so lowd ? pretious,
Will you betray me ? ha my friends throat cut ?

Lam. Come, come, I'le kisse thee again.

Cham. Will you so ? you are liberall,
If you doe cozen me—

Enter Nurse with Wine.

Din. What's this ?

Lam. Wine, wine, a draught or two." p. 64.

(The stage-direction "*Wine*," opposite the first speech of Lamira, was intended to warn the property-man to have wine in readiness against the entrance of the Nurse.)

SCENE 2.—C. p. 26 ; K. p. 303.

Pan. *I'll be with you, niece, by and by.*

Cres. *To bring, uncle,—*

Pan. *Ay, a token from Troilus."*

The modern editors appear not to have understood this passage : they have no notes on it ; and, in opposition to the old copies, erroneously put a break, as Mr. Collier does, at the end of Cressida's speech, supposing it to be incomplete.

When Pandarus says, "*I'll be with you, niece, by and by,*" Cressida catches at the words "*I'll be with you,*" and subjoins "*to bring,*"—just as Pandarus catches at "*to bring,*" and adds, "*Ay, a token,*" &c.

The expression, *to be with a person to bring*, is one of which I can more easily adduce examples than explain the exact meaning : its import, however, may be gathered from the following passages ;

" And I'll close with Bryan till I have gotten the thing
That he hath promis'd me, and then *I'll be with him to bring* :
Well, such shifting knaves as I am, the ambodexter must play,
And for commodity serve every man, whatsoever the world say."

Sir Clyomon and Sir Clamydes,—Peele's *Works*,
iii. 44, ed. Dyce.

" And here I'll have a fling at him, that's flat ;

And, Balthazar, *I'll be with thee to bring,*
And thee, Lorenzo," &c.

Kyd's *Spanish Tragedy*, act iv. — Dodsley's *Old Plays*, iii. 163, last ed.

"*E. Love.* I would have watch'd you, sir, by your good patience,
For ferreting in my ground.

Lady. You have been with my sister?

Wel. Yes, to bring.

E. Love. An heir into the world, he means."

Beaumont and Fletcher's *Scornful Lady*, act v. sc. 4.

(The modern editors of B. and F., like those of Shakespeare, erroneously deviate from the old eds. in placing a break after "*to bring.*")

SCENE 3.—C. p. 29; K. p. 306.

"and such again,
As venerable Nestor, *hatch'd* in silver," &c.

On this passage, where a note is positively required, neither Mr. Collier nor Mr. Knight says a single word. See the present work, pp. 76, 77.

SCENE 3.—C. p. 30.

"When that *the general* is not like the hive,
To whom the foragers shall all repair,
What honey is expected?"

" 'The meaning,' says Johnson, 'is,—When the general is not *to the army* like the hive to the bees, the repository of the stock of every individual, that to which each particular resorts with whatever he has collected for the good of the whole, *what honey is expected?* what hope of advantage?' Johnson's explanation may possibly be doubted, and in this passage, as in others, in 'Measure for Measure,' Vol. ii. p. 42, and in 'Hamlet,' A. ii. sc. 2, ' 'Twas caviare to the general,' the word 'general' might be taken for the general body of the people. Ulysses may mean to ask, what advantage can be expected when the subjects of a king are not like bees, which, after foraging among flowers, all repair to the hive with their honey." COLLIER.

How could Mr. Collier hazard an interpretation so utterly at variance with the following passage, towards the end of *the*

same speech,—a passage, too, which proves that Johnson has rightly explained the earlier one?

“ ‘The *general*’s disdain’d
By him one step below; he, by the next;
That next, by him beneath,” &c.

SCENE 3.—C. p. 36.

“ He hath a lady, wiser, fairer, truer,
Than ever Greek did *couple* in his arms.’

“ The folio, ‘ did *compass*,’ &c.” COLLIER.

The reading of the 4tos, now brought back into the text, is neither English nor sense.

ACT II.

SCENE 1.—C. p. 42; K. p. 320.

“ *Ther.* Nay, look upon him.

Achil. So I do: what’s the matter?

Ther. Nay, but regard him well.

Achil. *Well*, why I do so.”

So all the modern editors. But the last of these speeches ought to stand thus;

“ *Well!* why, I do so.”

Achilles echoes the “well” of Thersites. It is impossible that “well” when followed by “why” can be a term of admission.

SCENE 1.—C. p. 44.

“ *Ther.* There’s Ulysses, and old Nestor,—whose wit was mouldy ere your grandsires had nails on their toes,—yoke you like draught oxen, and make you plough up the war.

Achil. What? what?

Ther. Yes, good sooth: *to, Achilles, to Ajax, to—*

Ajax. I shall cut out your tongue.”

The punctuation of the words which I have marked in Italics is so extravagantly wrong, that even the most acute reader, if previously unacquainted with the passage, would

find some difficulty in attaching to them anything like a meaning. The proper pointing is,

“ to, Achilles ! to, Ajax ! to ! ”

Thersites is urging the supposed oxen to their tasks.

SCENE 2.—C. p. 47; K. p. 325.

“ He brought a Grecian queen, whose youth and freshness
Wrinkles Apollo’s, and makes *pale* the morning.”

“ The folio reads, ‘ makes *stale* the morning,’ which cannot be right.” COLLIER.

Though Mr. Collier declares that “ *stale* ” cannot be right, I think that Mr. Knight has done well in adopting it: “ *stale* ” is more properly opposed to “ freshness ” than “ pale ; ” and compare the following lines of Lyly’s *Maydes Metamorphosis*, 1600 ;

“ Amidst the mountaine Ida groues,
Where Paris kept his Heard,
Before the other Ladies all,
He would haue thee preferd :
Pallas for all her painting than,
Her face would seeme but pale ;
Then Juno would have blusht for shame,
And Venus looked *stale*.”

Sig. D 2.

SCENE 3.—C. p. 52; K. p. 329.

“ O, thou great thunder-darter of Olympus ! forget that thou art Jove the king of gods ; and, Mercury, lose all the serpentine craft of thy Caduceus, if ye take not that little, little, less-than-little wit from them that they have ; which *short-armed* ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider, without drawing their massy irons and cutting the web.”

This passage contains an obvious misprint, which, however, none of the editors have noticed : the right reading is undoubtedly “ *short-aimed* ” ignorance,—*i. e.* ignorance whose aim is short. In *Coriolanus* we find,

"By the discovery,
We shall be *shorten'd in our aim*."

Act i. sc. 2.

In the present play, act v. sc. 7, p. 131, Mr. Collier rightly prints,

"In fellest manner execute your *aims*."

on which reading he observes;

"So the quarto belonging to the Duke of Devonshire, and not *arms*, as it stands in the other quarto, nor *arm*, as it is given in the folio."

In *Hamlet*, act iv. sc. 7, vol. vii. 314, are these lines;

"so that my arrows,
Too slightly timber'd for so loud a wind,
Would have reverted to my bow again,
And not where I had *aim'd* them,"—

on which Mr. Collier observes;

"The quartos, 1604, &c. are right in giving 'aim'd' instead of '*arm'd*,' as it is misprinted in the folio."

There can be no doubt that in the following passage of the *Second Part of King Henry VI.* act iv. sc. 9, vol. v. 205, the word "*arms*" (which none of the modern editors have questioned) ought to be "*aims*;"

"And still proclaimeth, as he comes along,
His *arms* are only to remove from thee
The duke of Somerset, whom he terms a traitor."

SCENE 3.—C. p. 54.

"Here is such *patchery*, such juggling, and such knavery!"

"Meaning *folly*. Fools were often of old called *patches*, on account of their dress." COLLIER.

No, no. "*Patchery*" means something quite opposed to *folly*, viz. 'a patching up to deceive,—roguery.' The word occurs again in a passage of *Timon of Athens* (on which Mr. Collier has no note);

"Ay, and you hear him cog, see him dissemble,
Know his gross *patchery*, love him, feed him,

Keep in your bosom ; yet remain assur'd,
That he's a made-up villain."

Act v. sc. i. vol. vi. 580.

"*Agam.* Let it be known to him that we are here,
We sent our messengers ; and we lay by
Our appertainments visiting of him," &c.

"The quartos read, '*He sate,*' and the folio, '*He sent.*' The ordinary reading since the time of Theobald has been, '*He shent,*' or rebuked our messengers ; but, as Mr. Barron Field observes to me, Achilles had not rebuked any messengers, and the mistake is not in the word *sent*, as it stands in the folio, but in the word *He*, which was a mere transcriber's error for '*We.*'" COLLIER.

"*We sent* our messengers"—a simple declaration that Agamemnon had sent messengers to Achilles, without any mention of the treatment which those messengers had received from the latter,—by no means suits with what immediately follows in the sentence. Theobald's correction may not be the genuine reading ; but it appears to me greatly preferable to that now adopted. The objection brought against it in Mr. Collier's note, viz. that "Achilles had not rebuked any messengers" (meaning, I presume, that the said rebuking is not previously mentioned in the play), forms really no objection at all ; for neither is there previously the slightest hint of messengers having been sent by Agamemnon to Achilles ; yet from the present passage (whichever reading be adopted) it is clear that they had been sent ; and as we are expressly told (act i. sc. 3) that Achilles used to take pleasure in seeing Patroclus "pageant" Agamemnon, we surely may suppose that he would treat his messengers with any thing but respect.

Besides, the word *shent* is frequently employed by Shakespeare.

SCENE 3.—C. p. 59.

"No, this thrice-worthy and right valiant lord
Must not so stale his palm, nobly acquir'd ;
Nor, by my will, assubjugate his merit,
As amply titled as Achilles is, by going to Achilles :
That were to enlard his fat-already pride," &c.

Here Mr. Collier follows the old eds., where a line and a hemistich happen to be run together by a mistake of the original compositor. The usual modern arrangement,

“ As amply titled as Achilles is,
By going to Achilles :
That were to enlard his fat-already pride,” &c.

is doubtless preferable to a *line of seventeen syllables*.

ACT III.

SCENE 1.—C. p. 65.

“ *These lovers cry—Oh ! oh ! they die !
Yet that which seems the wound to kill,
Doth turn oh ! oh ! to ha ! ha ! he !
So dying love lives still :
Oh ! oh ! a while, but ha ! ha ! ha !
Oh ! oh ! groans out for ha ! ha ! ha !—hey ho !*”

Mr. Collier's adherence to the old eds. in this instance is perfectly unaccountable, because it necessarily destroys the rhyme. “Hey ho,” which the original compositor had by mistake put into Italic type and made the concluding word of the song, is an exclamation of Pandarus after he has finished his ditty.

In *Hamlet*, act iv. sc. 5 (vol. vii. 310), Ophelia, after singing three lines of a song, says, “Fare you well, my dove;” on which Mr. Collier remarks, “In the folio, these words *are erroneously printed in Italics, as if part of the song*.” Yes; and the very same error has taken place in the present passage of *Troilus and Cressida*.

ACT IV.

SCENE 5.—C. p. 102; K. p. 375.

“Nor dignifies an *impair* thought with breath.”

Mr. Knight also prints “*impair*,”—and *without any comment*!! Mr. Collier has the following note;

“A thought unworthy of him, *not equal* to him. It is printed *impare* in the quarto impressions, and hence the Rev. H. Barry sug-

gests that the true reading may have been *impure*, but we adhere to the ancient authorities. Chapman uses "impair" in his 'Shield of Achilles,' 1598; and in the folio the word is spelt *impaire*." COLLIER.

In the first place, long before the Rev. H. Barry was born, Johnson had observed, "This word [*impair*'] I should have changed to *impure*, were I not overpowered by the unanimity of the editors and the concurrence of the old copies." Secondly, the passage in Chapman's *Achilles' Shield*,—which was first pointed out by Steevens, and which I now subjoin entire,—is nothing to the purpose, for in it "empaire" is a SUBSTANTIVE:

"To the vnderstander.

"You are not euery bodie, to you (as to one of my very few friends) I may be bold to vtter my minde, nor is it more *empaire* [*i. e.* impair, impairment] to an honest and absolute mans sufficiencie to haue few friendes, then to an Homericall Poeme to have few commenders, for neyther doe common dispositions keepe fitte or plausible consort with iudiciall and simple honestie, nor are idle capacities comprehensible of an elaborate Poeme."

Steevens's unfortunate illustration, "So in Chapman's preface," &c. has misled not only the other editors of Shakespeare, but also Nares, Todd, and Richardson, who, in their respective works, assert that Chapman uses *impair* as an adjective!!

The right reading in the passage of our text is, of course,

"Nor dignifies an *impure* thought with breath."

Impure (like *complete* and several other words) was often accented on the first syllable by our early writers;

"For shame and modesty I name them not;
But let their black soules beare the *impure* blot
Of falshood, periury," &c.

The Praise of Hemp-seed, p. 81,—Taylor's
Workes, ed. 1630.

ACT V.

SCENE 2.—C. p. 114; K. p. 387.

“ You *flow* to great distraction.”

“ Some misprint may be suspected in the word ‘ flow.’ ” COLLIER.

So far from perceiving any reason to suspect a misprint, I think the expression very striking and poetical.

Messrs. Malone and Knight give, with the 4tos, “ destruction ”—a mere misprint, as the other speeches of Ulysses might have shewed them ;

“ You are mov’d, prince : let us depart, I pray you,
Lest your displeasure should enlarge itself
To wrathful terms.”

“ You have not patience ; come.”

“ You will break out.”

“ Possibly,” says M. Mason, “ we ought to read *destruction*, as Ulysses has told Troilus just before,

‘ this place is dangerous ;
The time right deadly.’ ”

But what is the meaning of “ GREAT *destruction* ” ? Malone explains it (foolishly enough) “ *imminent danger* ; ” and Steevens (ten times more foolishly) “ *noble death* from the hand of Diomedes ” !

SCENE 11.—C. p. 134.

“ Frown on, you heavens, effect your rage with speed !
Sit, gods, upon your thrones, and *smile* at Troy ! ”

“ So the old copies, quarto and folio. Sir T. Hanmer read ‘ *smite* at Troy,’ with some plausibility ; but we adhere to the old text, taking ‘ smile at Troy,’ as meaning ‘ smile ’ in derision. COLLIER.

The main objection to “ smile,” as Mason observes, is “ frown ” in the preceding line. But compare a passage of Beaumont and Fletcher ;

“ weak tears,
And troubled hearts, the dull twins of cold spirits,
They [the gods] sit and smile at.”

Bonduca, act iii. sc. 1.

CORIOLANUS.

[Vol. vi. COLLIER; vol. ii. Tragedies, Pict. ed. K.*]

ACT I.

SCENE 1.—C. p. 144; K. p. 152.

“ I shall tell you
A pretty tale: it may be, you have heard it;
But, since it serves my purpose, I will venture
To *scale*’t a little more.”

“ To ‘scale’ is to *disperse*, as many instances might be brought to prove. The word is still used in our northern counties, with reference to the scattering of seed, or the spreading of manure. See Holloway’s General Provincial Dictionary, 8vo. 1838.” COLLIER.

So too Malone (understanding “*scale*” in the sense of ‘disperse’); and so Mr. Knight, whose explanation is as follows;

“ Menenius will venture to *weigh*, to try the value, of the ‘pretty tale’ a little more; though they may have heard it, he will again *scale* it” !!!

All this blundering is really piteous. The genuine reading was long ago restored by Theobald, though it is *not even mentioned* by Messrs. Collier and Knight.

On the passage of Massinger’s *Unnatural Combat*, act iv. sc. 2,

“ I’ll not *stale* the jest
By my relation,”

Gifford has the following note;

“ *i. e.* render it flat, deprive it of zest by previous intimation. This is one of a thousand instances which might be brought to prove that the true reading in *Coriolanus*, act i. sc. 1, is,

‘ To *stale* ’t a little more.’

The old copies have *scale*, for which Theobald judiciously proposed *stale*. To this Warburton objects petulantly enough, it must be con-

* The volume of Mr. Knight’s *Library edition* which contains this play has not yet appeared.

fessed, because to *scale* signifies to *weigh*; so, indeed, it does, and many other things; none of which, however, bear any relation to the text. Steevens, too, prefers *scale*, which he proves, from a variety of authorities, to mean 'scatter, disperse, spread:' to make any of them, however, suit his purpose, he is obliged to give an unfaithful version of the text; 'Though *some of you* have heard the story, I will *spread* it yet wider, and diffuse it among *the rest*.' There is nothing of this in Shakespeare; and indeed I cannot avoid looking upon the whole of his long note as a feeble attempt to justify a palpable error of the press at the cost of taste and sense." Massinger's *Works*, i. 204, ed. 1813.

There is indeed no end of passages in our early dramatists where *stale* occurs in the sense of 'make stale, familiar,' &c.: see *Julius Cæsar*, act i. sc. 3, and my remarks there; compare too;

"This is not to be *staled* by my report."

Massinger's *Bashful Lover*, act iv. sc. 3.

"I'll not *stale* them

By giving up their characters; but leave you
To make your own discoveries."

Fletcher's *Queen of Corinth*, act i. sc. 3.

"What, *stale* my invention beforehand?"

Fletcher and Rowley's *Maid in the Mill*, act iv. sc. 1.

where both the old copies have the same misprint which the folios give in the present passage of *Coriolanus*,—"scale."

"it tauntingly replied

T' the discontented members," &c.

Is it possible to pronounce such a contraction as "*T' the*"? Mr. Collier gives it again, in *Antony and Cleopatra*;

"Unstate his happiness, and be stag'd *t' the* show
Against a sworder."

Act iii. sc. 11, vol. viii. 81.

SCENE 3.—C. p. 154.

"the breasts of Hecuba,

When she did suckle Hector, look'd not lovelier
Than Hector's forehead, when it spit forth blood
At Grecian sword's contending."

"The folio misprints 'contending' *contemning*, which the second folio alters to *contending*, and prints *sword* 'swords.' We feel bound to follow this authority, as next in authenticity; but 'contemning'—Hector's forehead *contemning* at the Grecian sword—seems, possibly, the word which was written by Shakespeare, and misread by the old compositor." COLLIER.

Read "swords" (not "sword's" nor "swords").

SCENE 6.—C. p. 161; K. p. 159.

"*the* Roman gods
Lead their successes as we wish our own,
That both our powers, with smiling fronts encountering,
May give *you* thankful sacrifice!"

The word "*you*" in the last line shews that "*the* Roman gods" is wrong. Read "*ye* Roman gods:" the original compositor mistook "*ye*" for "*y^e*" (the).

ACT II.

SCENE 1.—C. p. 174.

"Good den to your worships: more of your conversation would infect my brain, being the *herdsman* of the beastly plebeians."

Read, with all other eds., early and modern, and as the sense requires, "herdsmen."

SCENE 1.—C. p. 176; K. p. 170.

"*Vol.* *These are the ushers of Marcius: before him
He carries noise, and behind him he leaves tears.*
Death, that dark spirit, in's nerry arm doth lie;
Which, being advanc'd, declines, and then men die."

The first period of this speech is (like all the preceding speeches of Volumnia in the present scene) prose; and as such Mr. Knight gives it.

SCENE 1.—C. p. 178.

"the kitchen *malkin* pins
Her richest lockram 'bout her reechy neck," &c.

“ ‘Malkin,’ observes Ritson, is properly the diminutive of *Mal* (Mary); as *Wilkin*, *Tomkin*, &c. In Scotland, pronounced *Maukin*, it signifies a *hare*. *Grey malkin* (corruptly *grimalkin*) is a *cat*. The *kitchen malkin* is the same as the scullion. In Holloway’s ‘Provincial Dictionary,’ 8vo, 1838, we are informed that *Malkin* or *Mawkin*, in Norfolk and Suffolk, signifies ‘a scarecrow,’ and that it is also applied to ‘a dirty ragged blouzy wench.’ Mr. Amyot confirms these explanations to me.” COLLIER.

Malkin, applied to a woman, is of very frequent occurrence in our early writers; and surely, on the present occasion, there was no necessity for any other explanation than that the word is supposed to be the diminutive of *Mal* (Mary), and that “*the kitchen malkin*” is equivalent to ‘the kitchen wench’ (as “*the country malkin*” means ‘the country wench,’ &c.).—What have we to do here with its signifying “a hare,” “a cat,” and “a scarecrow,” (or, as it also does, “a mop”)?

The above note bears a strong resemblance to one of the illustrative remarks in a book which Dr. Dibdin, with his usual discrimination, calls “a valuable production,”—the *Variarum Statius*;

“Fulmineosque sues, et sicubi maxima tigris.”

Achil. ii. 409.

“*Tigris*] Animal est truculentum et velocissimum, quo et India et Hyrcania abundat: ejusdem nominis est etiam fluvijs Armenia.”

ACT III.

SCENE 2.—C. p. 213.

“Because that now it lies you on to speak
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,
But with such words that are but *roted* in
Your tongue, though but bastards, and syllables
Of no allowance to your bosom’s truth.”

The folios have “roated.”—Read “rooted.”

SCENE 3.—C. p. 220.

“I have been consul, and can show *from* Rome,
Her enemies’ marks upon me.”

“Another instance of the licentious use of prepositions in Shakespeare’s time—‘*from* Rome,’ instead of *for* Rome. Theobald needlessly substituted *for*.” COLLIER.

Malone, who retained the old reading, did not venture to assert, as Mr. Collier does, that “*from*” was used here instead of “*for*” (*an example of which usage could not be shewn in any writer either of verse or prose*); but his defence of “*from*” is sufficiently ridiculous; he tells us, that Cominius “either means that his wounds were got *out* of Rome, in the cause of his country, or that they mediately were derived from Rome, by his acting in conformity to the orders of the state.”

(When Theobald made his certain emendation “*for*,” he adduced from the same play;

“To banish him that struck more blows *for* Rome,” &c.

Act iv. sc. 2.

“Good man, the wounds that he does bear *for* Rome!”

Ibid.

to which may be added;

“But since he hath

Serv’d well *for* Rome.”

Act iii. sc. 3.

“Which were inshell’d when Marcius stood *for* Rome.”

Act iv. sc. 6.)

In *Julius Cæsar*, act iii. sc. 1, vol. vii. 53, we find;

“*for* mine eyes,

Seeing those beads of sorrow stand in thine,

Began to water.”

where Mr. Collier remarks, “So the second folio, rightly: the first has ‘*from* mine eyes.’”

In the latter passage, the editor of the second folio rectified the error of the first; in the former, which required the same correction, he happened to overlook it.

This is a very common misprint. The first quarto of Beaumont and Fletcher’s *Wit without Money* has (act i. sc. 1),

“My brother and myself will run one fortune,

And, I think, what I hold a mere vexation
Cannot be safe *from* him."

where the later old eds. give, as the sense demands, "for."

ACT V.

SCENE I.—C. p. 246.

"A pair of tribunes, that have *wreck'd* for Rome,
To make coals cheap, a noble memory!"

"The meaning of this passage seems to have been hitherto mistaken, and therefore always printed,

'A pair of tribunes that have *rack'd* for Rome,
To make coals cheap: A noble memory!'

Menenius intends to say that the tribunes have wrecked a noble memory for Rome by occasioning its destruction. Mr. Amyot concurs in this new interpretation. In the old copies it is printed *wrack'd*, the ordinary orthography of the time for 'wreck'd,' and not for *rack'd*." COLLIER.

In spite of Mr. Amyot's approbation, I cannot but think that Mr. Collier has pointed and interpreted this passage most erroneously. The first folio gives it *literatim* thus;

"A paire of Tribunes, that have wrack'd for Rome,
To make Coales cheape: A Noble memory."

where (as the other modern editors rightly understand the word) "wrack'd" is merely the old (and not very unusual) spelling of "*rack'd*:" so in *King Lear*, act v. sc. 3, according to the three earliest folios;

"he hates him,
That would vpon the *wracke* of this tough world
Stretch him out longer."

in Beaumont and Fletcher's *Faithful Friends*, act i. scene 1, according to the ms. (now before me) from which Weber published that play;

"My Soules *wrackt*, till you dissolue my feares."

i. e.

"My soul is *rack'd*, till you dissolve my fears."

and in the 4to, 1640, of Fletcher's *Bloody Brother, or Rollo Duke of Normandy*, act i. sc. 1 ;

“ Why is this warre then ?
As if your armes could be advanc'd, and I
Not set upon the *wracks* ?”

where the 4to, 1639, and the folio, 1679, have “ rack.”

(Several other words, which, according to our present orthography, commence with the letter *r*, were formerly sometimes written with *wr*: for instance, in Shakespeare's *Henry VIII.* act i. sc. 1, all the folios have

“ and like a glasse
Did breake ith' *wrenching*.”

i. e. as all the modern editors print, “ rinsing ;” in Lyly's *Maides Metamorphosis*, 1600, sig. F 3, we find,

“ I *wreake* not of such loue.”

i. e. “ reck ;” in the ms. of *The Faithful Friends* above mentioned, act iii. sc. 3,

“ And am transported into paradise,
Wrapt aboue apprehension, to behold,” &c.

i. e. “ Rapt ;” in Cartwright's verses *To the Memory of Ben Johnson Laureat*,—*Works*, 1651, p. 311,

“ Father of Poets, though thine own great Day
Struck from thyself, scorns that a weaker *wray*
Should twine in Lustre with it, yet my flame
Kindled from thine, flies upward towards thy name.”

i. e. “ ray ;” and in two Addresses *To the Readers* prefixed to the Duchess of Newcastle's *Playes*, 1662, “ a good memory to learn, and get the Parts by heart or *wrote*” (Sec. Ad.) “ so as they only Act as Parrots speak, by *wrote*” (Fourth Ad.), *i. e.* “ rote”).

“ A noble memory !” is spoken ironically,—“ memory” meaning here ‘ memorial,’ as in act iv. sc. 5 of the present play, and in innumerable passages of early writers, besides the following one ;

“ Turn all the stories over in the world yet,
And search through all the *memories* of mankind,” &c.
Fletcher's *Mad Lover*, act v. sc. 4.

Besides, is not Mr. Collier's "new interpretation" inconsistent with the feelings of an ancient Roman, who would have scorned the very idea of Rome's "memory" being "wreck'd," even if the Volscians had burned the city to the ground?

TITUS ANDRONICUS.

[Vol. vi. COLLIER; Sup. vol., Doubtful Plays, &c., Pict. ed. KNIGHT.*]

ACT I.

SCENE 2.—C. p. 286; K. p. 13.

“In readiness for *Hymeneus* stand.”So the other modern editors.—Read “*Hymenæus*.”

SCENE 2.—C. p. 288.

“My lord,—to step out of these dreary dumps,” &c.

“The folio ‘*sudden* dumps,’ which is evidently wrong.” COLLIER.The reading of the folio, “*sudden*,” is a misprint for “*sullen*.”

ACT III.

SCENE 1.—C. p. 320.

“Lavinia, thou shalt be employed in these things.”

“The two quartos have *arms* for ‘things:’ ‘things’ is certainly a poor word; but it is not perhaps possible to ascertain for what *arms* was misprinted in the earlier copies.” COLLIER.The reading of the quartos, “*arms*,” is undoubtedly a misprint for “*aims*:” see p. 130 of the present work.

ACT V.

SCENE 2.—C. p. 353.

“*Tam.* Farewell, Andronicus: Revenge now goes
To lay a complot to betray thy foes.*Tit.* I know thou dost; and, sweet Revenge, farewell.”Insert, after the last speech, “*[Exit Tamora.]*”

* See note, p. 158.

ROMEO AND JULIET.

[Vol. vi. COLLIER ; vol. vii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 375 ; K. p. 286.

“ *Sam.* 'Tis all one, I will show myself a tyrant : when I have fought with the men, I will be *civil* with the maids ; I will cut off their heads.

Gre. The heads of the maids ?

Sam. Ay, the heads of the maids, or their maidenheads,” &c.

“ The quarto, 1597, has not the word ; but the quartos, 1599 and 1609, together with the folio, 1623, have ‘ civil.’ It was perhaps a misprint for *cruel*, as the undated edition gives it ; but Sampson may mean to speak ironically.” COLLIER.

Mr. Knight also retains “ civil”!!—That Beaumont and Fletcher saw no *civility* in such a proceeding, is evident from the following parallel passages ;

“ A cannibal, that feeds on *the heads of maids*,
Then flings their bones and bodies to the devil.”

“ this common hangman,
That hath whipt off *the heads of a thousand maids already*,” &c.
The Custom of the Country, act i. sc. 1.

SCENE 1.—C. p. 380 ; K. p. 290.

“ As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the *same*.”

Mr. Collier, who has taken the trouble to chronicle a great many wretched conjectures, does not even mention Theobald’s emendation of the present passage—“ *sun*, or, according to the more obsolete spelling, *sunne*,”—an emendation which has been adopted by Steevens and by Mr. Knight, and which I have not the slightest doubt is the genuine reading. Both *sun* and *son* were very frequently written *sunne* and *sonne*, and hence

were often mistaken for other words by the old compositors: see Mr. Collier's notes, vol. v. 347, vi. 555. We also find in early books not a few passages in which "same" is a misprint: so in *Troilus and Cressida*, act ii. sc. 2, vol. vi. 47, where the right reading is undoubtedly "sieve," the folio has "*same*."

Malone retained "same" in the present passage, with the following note;

"In the last Act of this play our poet has evidently imitated the Rosamond of Daniel; and in the present passage might have remembered the following lines in one of the Sonnets of the same writer, who was then extremely popular. The lines, whether remembered by our author or not, add such support to Mr. Theobald's emendation, that I should have given it a place in my text, but that the other mode of expression was not uncommon in Shakspeare's time:

'And whilst thou *spread'st* unto the rising *sunne*,
The fairest *flower* that ever saw the light,
Now joy thy time, before thy sweet be done.'

Daniel's Sonnets, 1594.

A similar phraseology to that of my text may be found in Daniel's 14th, 32d, 44th, and 53d Sonnets."

But the reading in the text receives no confirmation from what Malone calls the "similar phraseology" of Daniel; for in every one of the passages which he refers to (and which I now subjoin), it is evident that the words, "*the same*," were forced upon the poet by the necessity of the rhyme;

"Strong is the net, and feruent is the flame;
Deepe is the wound my sighes can well report:
Yet do I loue, adore, and prayse *the same*,
That holds, that burnes, that wounds me in this sort."

Son. xiv.

"Danger hath honor, great designes their fame,
Glory doth follow; courage goes before:
And though th' euent oft answers not *the same*,
Suffice that high attempts haue neuer shame."

Son. xxxii.

"There do these smoakes that from affliction rise,
Serue as an incense to a cruell dame;
A sacrifice thrice-gratefull to her eyes
Because their power serue to exact *the same*."

Son. xliv.

“ So, Delia, hath mine error made me knowne,
And my deceiu’d attempt deseru’d more fame,
Then if I had the victory mine owne,
And thy hard heart had yeelded vp *the same*.”

Son. liii.

Besides, Malone ought to have recollected that, though Daniel was often dreadfully flat, Shakespeare never was.

SCENE 2.—C. p. 387; K. p. 296.

“ Tut! you saw her fair, none else being by,
Herself pois’d with herself in either eye;
But in *those* crystal scales, let there be weigh’d
Your lady’s love against some other maid,
That I will show you shining at this feast,
And she shall scant show well, that now shows best.”

“The old copies have, ‘*that* crystal scales.’ The emendation by Rowe.” COLLIER.

What Mr. Collier terms “the emendation” is, in fact, a very improper change: “scales,” as Mr. Knight observes, is used here as a singular noun; and so it was frequently employed by the poet’s contemporaries.

“‘*Your lady’s love*,’” says Heath, “is *the love you bear to your lady*, which in our language is commonly used for the lady herself.” To me at least this explanation is unsatisfactory: *qy.* did Shakespeare write “*Your lady-love*”?

SCENE 3.—C. p. 389.

“ For then she could stand alone.”

“The quarto, 1597, has it, ‘For then could *Juliet* stand *high lone*,’ which the quarto, 1599, prints *hylone*.” COLLIER.

It may perhaps be worth while to notice, that we find in Middleton’s *Blurt, Master Constable*, “An old comb-pecked rascal, that was beaten out a’ th’ cock-pit, when I could not stand a’ *high lone* without I held by a thing, to come crowing among us!” Act ii. sc. 2, — *Works*, i. 262, ed. Dyce; and

in W. Rowley's *A Shoomaker a Gentleman*, 1638, "The warres has lam'd many of my old customers, they cannot go *a hie lone*." Sig. B 4.

ACT II.

SCENE 2.—C. p. 406.

"But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!"

When Shakespeare wrote this passage, he seems to have recollected the following lines of Marlowe;

"But stay; what star shines yonder in the east?
The loadstar of my life, if Abigail."

The Jew of Malta (near the commencement of act ii.).

SCENE 4.—C. p. 420.

"*Rom.* I stretch it out for that word—broad: which added to the goose, proves thee far and wide abroad—goose."

"So the folio, 1623: all older editions have, 'proves thee far and wide, *a broad* goose.'" COLLIER.

"All older editions" are right; for the reading which Mr. Collier has preferred, instead of "adding *broad* to the goose," entirely separates the words.

SCENE 4.—C. p. 423.

"I am none of his flirt-gills; I am none of his *skains-mates*."

"Possibly, as Malone suggests, 'skains-mates' means knife-companions, or cut-throat companions, from *skain* or *skene*, a knife or short dagger. *Skene* is used by many writers of the time," &c. &c. COLLIER.

This interpretation cannot be right, because the Nurse is evidently speaking of Mercutio's *female* companions. The meaning of *skains-mates* (if not a misprint, which I suspect it is) remains yet to be discovered.

SCENE 4.—C. p. 425.

“ Ah, mocker ! that’s the dog’s name. R is for thee ? no : I know it begins with some other letter,” &c.

“ The meaning of this passage seems to have been hitherto mistaken, owing to ‘ thee’ in the old copies (as was often the case) having been misprinted *the* : it there runs thus, ‘ R is for the no.’ The Nurse means to ask, ‘ how can R, which is the dog’s name, be *for thee* ?’ And she answers herself, ‘ no : I know Romeo begins with some other letter.’ The modern text, at the suggestion of Tyrwhitt, has usually been, ‘ R is for *the dog*. No ; I know,’ &c., but no change is necessary beyond the mere alteration of *the* to ‘ thee.’ It is singular that this trifling change should not have been suggested before.” COLLIER.

Mr. Collier is not aware that the “ trifling change” which he has made here, was not only proposed by Warburton, but, at his suggestion, inserted in the text by Theobald. I think it quite wrong ; “ R is for thee ?” being by no means a simple or natural mode of putting the question. The strong probability is, that the word “ dog” (as Tyrwhitt conjectured) has dropt out from the text.

ACT III.

SCENE 2.—C. p. 438 ; K. p. 352.

“ Spread thy close curtain, love-performing night !
That, *unawares*, eyes may wink, and Romeo
Leap to these arms, untalk’d of, and unseen !”

“ Every old copy has, ‘ That *run-aways* eyes may wink.’ Zachary Jackson, in his ‘ Shakspeare’s Genius Justified,’ 8vo. 1819, p. 421, has shown that *run-aways* was, in all probability, a misprint for ‘ unawares.’ The meaning will therefore be, as he suggests, ‘ that eyes may be closed in sleep unawares.’” COLLIER.

“ This passage has been a perpetual source of contention to the commentators. Their difficulties are well represented by Warburton’s question—‘ What runaways are these, whose eyes Juliet is wishing to have stopped ?’ Warburton says *Phæbus* is the runaway. Steevens proves that *Night* is the runaway. Douce thinks that *Juliet* is the runaway. It has been suggested to us that in several early poems Cupid is styled *Runaway*. Monk Mason is confident that the

passage ought to be 'That *Renomy's* eyes may wink,' *Renomy* being a new personage, created out of the French *Renommée*, and answering, we suppose, to the 'Rumour' of Spenser. An unlearned compositor, Zachary Jackson, suggests that *runaways* is a misprint for *unawares*. The word *unawares*, in the old orthography, is *unawayres* (it is so spelt in 'The Third Part of Henry VI.'), and the *r*, having been misplaced, produced this word of puzzle, *runawayes*. We have not the least hesitation in adopting Jackson's reading; and we have the authority of a very clever article in 'Blackwood's Magazine' (July, 1819) for a general testimony to the value of Jackson's book; and the equally valuable authority of a most accomplished friend, who called our attention to this particular reading, as settled by the common sense of the printer." KNIGHT.

I cannot allow that the reading in this passage has been "settled" by Jackson (about the value of whose book I think very differently from Mr. Knight and the writer in *Blackwood's Mag.*): I do not believe that Shakespeare would have used such an expression as "that *unawares* eyes may wink." That "ways" (the last syllable of "run-aways") ought to be "*Day's*," I feel next to certain; but what word originally preceded it I do not pretend to determine:

"Spread thy close curtain, love-performing Night!

That ^{*rude*}_{*soon*} ? } *Day's* eyes may wink, and Romeo

Leap to these arms, untalk'd of, and unseen!"

Compare *Macbeth*;

"Come, seeling *night*,

Scarf up the tender eye of pitiful *day*," &c.

Act iii. sc. 2.

The passages in our early poets about Night spreading her curtains, and Day closing her eyes, are numerous: so in Drayton;

"The sullen *Night* hath her black *Curtaines* spred,
Lowring the *Day* hath tarried vp so long,
Whose faire eyes closing softly steales to bed," &c.

Barons Warres, b. iii. st. 17, ed. 8vo.

(This stanza is very different in the folio ed.)

SCENE 3.—C. p. 445 ; K. p. 357.

“ More validity,
More honourable state, more courtship lives
In carrion flies, than Romeo : they may seize
On the white wonder of dear Juliet’s hand,
And steal immortal blessing from her lips ;
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin ;
This may flies do, when I from this must fly :
And say’st thou yet, that exile is not death ?
But Romeo may not ; he is banished.
Flies may do this, but I from this must fly :
They are free men, but I am banished.”

“ In printing this [‘ They are free men, but I am banished’] and the four preceding lines we follow the editions of 1599 and 1609. In the folio the empassioned repetition of ‘ Flies may do this, but I from this must fly,’ was, it should seem, not allowed for, and that and the following line were, therefore, as we think, unnecessarily omitted.”
COLLIER.

Mr. Collier is the only editor who has supposed that Shakespeare would make Romeo utter *the very same conceit twice over in the course of a few lines* : the repetition which he admires so greatly is nothing more than one of the innumerable *variæ lectiones* of this tragedy.

Mr. Knight, except that he wisely omits (with the folio),

“ Flies may do this, but I from this must fly :
They are free men, but I am banished,”

gives the passage as Mr. Collier does ; neither of them perceiving that the line,

“ But Romeo may not ; he is banished,”

is quite out of its place.

In such a passage as this, where hideous confusion has arisen from the various readings, it is absolutely necessary that an editor should do his endeavour to rectify that confusion : he should neither jumble two texts together like Mr. Collier, nor slavishly follow one particular text like Mr. Knight.

ACT IV.

SCENE 1.—C. p. 466; K. p. 378.

“ Now, when the bridegroom in the morning comes
 To rouse thee from thy bed, there art thou dead :
 Then, as the manner of our country is,
 In thy best robes uncover'd on the bier,
Be borne to burial in thy kindred's grave:
Thou shalt be borne to that same ancient vault,
Where all the kindred of the Capulets lie.”

Another silly repetition!! The line,

“ Be borne to burial in thy kindred's grave,”

is a various lection of the two lines ;

“ Thou shalt be borne to that same ancient vault,
 Where all the kindred of the Capulets lie.”

Mr. Knight, who also retains the superfluous line, informs us that “ ‘ Be borne ’ means ‘ to be borne ; ’ ” but I apprehend that he would search the poetry of England in vain for another example of such an ellipsis.

When Beaumont and Fletcher imitated the passage, they were content with *one reading* ;

“ and thus thought dead,
 In her best habit, as the custom is,
 You know, in Malta, with all ceremonies
 She's buried in her family's monument
 In the temple of St. John.”

The Knight of Malta, act iv. sc. 1.

SCENE 3.—C. p. 471; K. p. 382.

“ O, look ! methinks, I see my cousin's ghost
 Seeking out Romeo, that did spit his body
 Upon a rapier's point.—Stay, Tybalt, stay !—
Romeo ! Romeo ! Romeo !—here's drink—I drink to thee.”

Mr. Collier, in a note, cites a portion of this soliloquy as it stands in the quarto of 1597, where the concluding line is,

“ Romeo, I come ! this do I drink to thee.”

which, he observes, "has been the ordinary modern reading, and on some accounts may seem preferable; but the 'corrected, augmented, and amended' edition of 1599, and all subsequent impressions, quarto and folio, give it as in our text."

In his Introduction to the play, Mr. Collier remarks that he has been "in some places importantly assisted by the quarto of 1597." p. 369. He ought, I think, by all means to have had recourse to its assistance in the conclusion of the present speech, instead of adopting a line which has been rejected by all other editors except Mr. Knight, and which is partly composed of a stage-direction,—"*Here drink*" having evidently crept into the text, and become "here's drink."

SCENE 5.—C. p. 477; K. p. 387.

"*Nurse*. Honest good fellows, ah! put up, put up; for, well you know, this is a pitiful case."

The present speech is (like all the preceding speeches of the Nurse in this scene) verse; and as such Mr. Knight rightly gives it.

ACT V.

SCENE 3.—C. p. 488; K. p. 399.

"*Par*. I do defy thy *commiseration*,
And apprehend thee for a felon here."

"The quarto, 1597 . . . reads, 'I do defy thy *conjurations*'; which some editors have preferred, against all the subsequent authorities, excepting that in the quarto, 1599, '*commiseration*' is misprinted *commiration*. The sense of '*commiseration*' is clear; not so of *conjurations*." COLLIER.

Mr. Knight also gives "*commiseration*,"—a reading which, besides violating the metre, is on the very verge of the ludicrous. It is a stark misprint; and the progress of the corruption is plain enough. The quarto of 1599 having "*commiration*" (an error for "*coniuration*,"—the editor of that quarto perhaps preferring the word in the singular), the said *vox nihili* was altered in subsequent editions to "*commiseration*."

With respect to "the sense of *conjurations*," which Mr. Collier thinks is "not clear,"—surely, in the speech, to which the present one is an answer, Romeo had sufficiently *conjured* Paris, when he said,

"Good gentle youth, tempt not a desperate man ;
Fly hence and leave me :—think upon these gone ;
Let them affright thee.—I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury :—O, be gone !" &c.

As the commentators, though they observe that "defy" means 'reject, refuse to comply with,' give no example of "conjunction" in the sense of 'earnest entreaty' (which it often bore), I subjoin the following passage ;

"*Hen.* Mother and Leycester, adde not oyle to fire :
Wrath's kindled with a word, and cannot heare
The numberlesse perswasions you insort [sic].

Quee. O, but, my sonne, thy father fauours him :
Richard that vile abortiue changling brat,
And Faukenbridge, are fallen at Henries feete ;
They wooe for him : but [I] intreat, my sonne,
Gloster may dye for this that he hath done.

Leic. If Gloster liue, thou wilt be ouerthrowne.

Quee. If Gloster liue, thy mother dies in moane.

Ley. If Gloster liue, Leyster will flie the realme.

Quee. If Gloster liue, thy kingdome's but a dreame.

Hen. Haue I not sworne by that eternall arme
That puts iust vengeance sword in Monarcks hands,
Gloster shall die for his presumption ?
What needs more *coniuration*, gracious Mother ?" &c.

A Pleasant Commodie, called Looke about you,
1600, sig. D 3.

SCENE 3.—C. p. 489.

"Ah ! dear Juliet,
Why art thou yet so fair ? *I will believe—*
Shall I believe that unsubstantial death is amorous ;
And that the lean abhorred monster keeps
Thee here in dark to be his paramour ?"

"We give the text as it stands in every old copy, quarto and

folio, excepting the quarto, 1597, where all that is said is, 'O! I believe that unsubstantial death is amorous,' &c. Romeo first asserts that he will believe, then checks himself, and puts it interrogatively, whether he shall believe that death is amorous?" COLLIER.

In the first place, nothing can be more evident (even if it were not intimated by the reading of 4to, 1597) than that "I will believe" and "Shall I believe" are *variæ lectiones*, one of which must be rejected (and all the other modern editors agree in throwing out the former). Secondly, Shakespeare was too well acquainted with the workings of the human mind to make Romeo "*first* assert that he will believe," and then put it interrogatively: in such cases, the question precedes the determination. Thirdly, the preposterous reading given by Mr. Collier introduces an unwieldy verse of *fifteen syllables* into a speech, of which the other forty-six lines are strictly correct in measure, and most exquisite for their varied harmony.

SCENE 3.—C. p. 492; K. p. 403.

"*Jul.* Yea, noise?—then I'll be brief.—O happy dagger!

[*Snatching ROMEO'S Dagger.*

This is thy sheath; [*Stabs herself;*] there *rust*, and let me die.

[*Dies.*"]

"Is the reading of the quarto, 1599, and later impressions. The quarto, 1597, gives the passage thus:—

'Ay, noise? then must I be resolute.

O, happy dagger! thou shalt end my fear;

Rest in my bosom. Thus I come to thee.'" COLLIER.

In several earlier passages of the play, the 4to, 1597, alone supplies the true reading; and I suspect that here too it is right,—I mean so far as it has "rest" instead of "*rust*." The former appears to me the more natural expression: at such a moment, the thoughts of Juliet were not likely to wander away to the *future rusting* of the dagger; she only wishes it, by *resting* in her bosom as in its sheath, to give her instant death.

TIMON OF ATHENS.

[Vol. vi. COLLIER; vol. ix. KNIGHT.]

ACT I.

SCENE 2.—C. p. 517; K. p. 202.

“ They say, my lords, *ira furor brevis est*,
But yond’ man is *ever* angry.”

“ ‘*Very* angry’ in the folio. Rowe made the change, which seems necessary.” COLLIER.

Mr. Knight, however, retains the misprint of the folios: “ Rowe,” he says, “ changed *very* to *ever*, marking an antithesis with the Latin sentence. The introduction of a scrap of Latin is not at all in Shakspeare’s manner, nor indeed is any part of the speech.”

In the first place, the writer of the speech (whether Shakespeare or not) evidently intended to contrast “ *furor brevis*” with “ *ever* angry.” Secondly, “ *very*” is a common typographical error for “ *ever* :” a line of Beaumont and Fletcher’s *King and No King* (act iv. sc. 4) had been rightly given in all editions,—

“ Children and fools are *ever* credulous,”
till 1812, when Weber’s *printer* altered it thus;

“ Children and fools are *very* credulous.”

I may add, that we find in Beaumont and Fletcher’s *Valentinian*;

“ If my good master be not *ever* angry,
You shall command again.”

Act iii. sc. 3.

ACT II.

SCENE 2.—C. p. 528; K. p. 215.

“ How goes the world, that I am thus encounter’d
With clamorous demands of *debt*, *broken bonds*,

And the detention of long-since-due debts,
Against my honour?"

"So the old copies uniformly. Malone altered the text to 'date-broken bonds,' which may be said to derive some countenance from the next line; but we feel bound, as no change is required by the sense, to adhere to the words of the poet, as far as they have been handed down to us in the folio, 1623." COLLIER.

So too Mr. Knight, who observes;

"We print this passage as in the original. Malone reads,—

'With clamorous demands of date-broken bonds.'

It scarcely appears to us that any change is necessary; for 'the detention of *long-since-due* debts' is merely an amplification of the 'clamorous demands of debt.'"

Now, Malone's correction is, as he himself remarks, established beyond a doubt by a passage in the preceding scene (*a passage which Mr. Collier and Mr. Knight have prudently forborne to mention*), viz.;

"his days and times are past,
And my reliances on his *fracted dates*
Have smit my credit."

SCENE 2.—C. p. 532; K. p. 219.

"So the gods bless me,
When all our offices have been oppress'd
With riotous feeders; when our vaults have wept
With drunken spilth of wine; when every room
Hath blaz'd with lights, and bray'd with minstrelsy,
I have retir'd me to a wasteful cock,
And set mine eyes at flow."

"This passage has occasioned a good deal of comment: the 'wasteful cock' seems to mean the flowing eyes of Flavius, which ran to waste, in vain grief at his lord's boundless expenditure. Pope, not understanding the allusion, substituted 'lonely room;' and Sir T. Hanmer took 'wasteful cock' to be a *cock-loft*, 'a garret lying in waste.'" COLLIER.

Mr. Collier's remark, that in the line,

"I have retir'd me to a *wasteful cock*,"

"the 'wasteful cock' seems to mean *the flowing eyes of Flavius*," is the more astounding, since that line is immediately followed by

"AND set mine eyes at flow."

Nares (*Gloss.* in v. *Wasteful*) and Mr. Knight refer the "*wasteful cock*" to the preceding "*spilth of wine*;" Mr. Knight, moreover, wishing to alter the text (which I believe to be free from any corruption) to

"I have retired me *from* a wasteful cock."

One thing is quite clear,—that "*wasteful cock*" can only mean 'a pipe with a turning stopple running to waste,' whether we refer it to the "*spilth of wine*," or whether we adopt the following interpretation by Capell;

"*Cock* is—cock of water, and *wasteful*—running to waste, in some outhouse or place adjoining; for the thought of *retiring* to such a *cock* is suggested by what was passing within doors."—*Notes and Various Readings*, &c., vol. ii. 81.

ACT III.

SCENE 2.—C. p. 539; K. p. 226.

"1 *Stran.* Why this
Is the world's soul; and just of the same piece
Is every flatterer's *sport*."

"We adhere to the old reading, thinking that it affords at least as good a meaning as the modern change of 'sport' to *spirit*." COLLIER.

Mr. Knight also retains "*sport*;" which appears to me to be the veriest nonsense.

SCENE 5.—C. p. 549; K. p. 234.

"2 *Sen.* You breathe in vain.

Alcib. In vain? his service done
At Lacedæmon, and Byzantium,
Were a sufficient briber for his life.

1 *Sen.* What's that?

Alcib. Why, *say*, my lords, he has done fair service,
And slain in fight many of your enemies.

How full of valour did he bear himself
In the last conflict, and made plenteous wounds ?

2 *Sen.* He has made too much plenty with *him*,
He's a sworn rioter," &c.

"The folio, 1632, reads, 'Why, *I* say, my lords,' &c., but needlessly, the meaning being, 'Why, admit, or acknowledge, my lords, that he has done fair service.'" COLLIER.

Mr. Knight also gives (without any note) the reading of the first folio; which is manifestly wrong.

"Why, say" means "Why, admit, or acknowledge," *only when the speaker is either himself admitting, or requiring others to admit, something, before he proceeds to discuss the matter in question.* But here Alcibiades is not arguing; he is making a simple assertion,—repeating with greater emphasis what he has previously stated;

"Why, *I* say, my lords, he has done fair service," &c.

The point after "wounds" ought to be (as in Mr. Knight's edition) a point of admiration.

In the last of the above speeches, "*him*," which Mr. Collier (in opposition to the other modern editors) has adopted from the first folio, makes the passage nonsense: the second folio gives the obvious correction, "'em." That "him" and "'em" were frequently confounded by early printers, has been already shewn: see p. 64.

ACT IV.

SCENE 3.—C. p. 566; K. p. 252.

"What! think'st
That the bleak air, thy boisterous chamberlain,
Will put thy shirt on warm? Will these *moist* trees,
That have outliv'd the eagle, page thy heels,
And skip when thou point'st out?"

On the reading, "*moist*," Mr. Collier says *ne verbum quidem*. Mr. Knight, who also gives it, has the following note;

"This epithet was changed by Hanmer to *moss'd*. Whiter, upon his principle of the association of ideas, thus explains the use of the word *moist* :—'Warm and moist were the appropriate terms in the

days of Shakespeare for what we should now call an *air'd* and a *damp* shirt. So John Florio (Second Frutes, 1591), in a dialogue between the master Torquato and his servant Ruspa :—

T. Dispatch, and give me a shirt !

R. Here is one with ruffs.

T. Thou dolt, seest thou not how *moyst* it is ?

R. Pardon me, good sir, I was not aware of it.

T. Go into the kitchen and *warme* it.'

Can the reader doubt (though he may perhaps smile at the association) that the image of the chamberlain putting the shirt on *warm*, impressed the opposite word *moist* on the imagination of the poet ?"

If the reader of Whiter's explanation "smiles," it ought to be with contempt at such ingenious trifling. "*Moist*" (an epithet of no propriety here) is clearly the transcriber's or printer's error for "mosst" (moss'd). The tree under which Oliver lay sleeping had its boughs "*moss'd with age*." *As you like it*, act iv. sc. 3. So the trees to which Apemantus here refers were "*moss'd*"—they had "*outliv'd the eagle*."

SCENE 3.—C. p. 573.

"Steal not less, for this

I give you ; and gold confound you howsoe'er ! *Amen.*"

In scene 1 of this act, p. 556, Mr. Collier prints ;

"And grant, as Timon grows, his hate may grow
To the whole race of mankind, high and low !
Amen."

In the present passage also he ought to have placed "*Amen*" in a line by itself.

ACT V.

SCENE 5.—C. p. 588 ; K. p. 272.

"Then, dear countryman,

Bring in thy ranks, but leave without thy rage :
Spare thy Athenian cradle, and those kin,
Which in the bluster of thy wrath must fall
With those that have offended. Like a shepherd,

Approach the fold, and call th' infected forth,
But kill not *altogether*."

(Mr. Knight in his *Pictorial Shakspeare* gave "*altogether*;" but in his *Library Edition* he has properly changed it to "all together.")

Malone, like Mr. Collier, prints "*altogether*." Did they not know that our early transcribers and printers were in the habit of confounding "*altogether*" and "all together?" The latter is as certainly the true reading here as it is in the following passage of the *Sec. Part of King Henry VI.* act i. sc. 1, which, however, *all the old editions* exhibit thus;

"Cosin of Somerset, ioyme you with me,
And *altogether* with the Duke of Suffolke,
Wee'l quickly hoyse Duke Humfrey from his seat."

SCENE 5.—C. p. 589; K. p. 273.

"not a man
Shall pass his quarter, or offend the stream
Of regular justice in your city's bounds,
But shall be *remedied* to your public laws
At heaviest answer."

"We may suspect that '*remedied*' ought to have been printed *rendered*. The folio, 1632, and those of 1664 and 1685 after it, read, '*remedied by your public laws.*'" COLLIER.

Malone also, with a singularly foolish note, and Mr. Knight with no note at all, retain "*remedied*," though it is obviously a misprint for "render'd."

JULIUS CÆSAR.

[Vol. vii. COLLIER; vol. ii. Tragedies, Pict. ed. KNIGHT.*]

ACT I.

SCENE 1.—C. p. 8.

“Truly, sir, all that I live by is, with the awl: I meddle with no tradesman’s matters, nor women’s matters, but *with all*. I am, indeed, sir, a surgeon to old shoes.”

“Printed *withal* in the old editions, and without any stop, so that the reading may merely be, ‘but withal I am indeed, sir, a surgeon to old shoes.’” COLLIER.

The passage is of such a nature, that I can only notice Mr. Collier’s conjecture by expressing my surprise that he should have offered it.

SCENE 2.—C. p. 12; K p. 229.

“Were I a common laughèr, or did use
To *stale* with ordinary oaths my love
To every new protester,” &c.

“*i. e.* says Johnson, To invite *every new protester* to my affection by the *stale* or allurement of *customary* oaths.” COLLIER.

The above note by Johnson (the only one on this passage in the *Var. Shakespeare*) is altogether wrong. Mr. Knight has no comment here.—“To *stale* my love” means ‘to make it stale, to make it cheap and common.’ So Jonson;

“He’s grown a stranger to all due respect,
Forgetful of his friends; and not content
To *stale* himself in all societies,
He makes my house here common as a mart,” &c.

Every Man in his Humour, act ii. sc. 1,—
Works, i. 42, ed. Gifford.

and see my remarks on *Coriolanus*, p. 158.

* See note, p. 158.

SCENE 3.—C. p. 23.

“You speak to Casca; and to such a man,
That is no fleering tell-tale. *Hold, my hand.*”

Here Mr. Collier rightly follows the punctuation of the old eds. The expression is elliptical: if complete, it would be “Hold, there’s my hand,”—like

“*Holde*, ther’s my sword, and with my sword my heart.”
A Pleasant Commodie, called Looke about you,
1600, sig. E 4.

Messrs. Malone and Knight print, “*Hold my hand*,”—which, says Johnson, “is the same as ‘Here’s my hand:’” very erroneously; for the words, without a comma after “*Hold*,” could only mean ‘Stop or restrain my hand.’

ACT II.

SCENE 1.—C. p. 27; K. p. 238.

“Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream;
The Genius, and the mortal instruments,
Are then in council; and the state of *a* man,
Like to a little kingdom, suffers then
The nature of an insurrection.”

Mr. Collier has no comment here.—Mr. Knight also retains the reading of the old eds., and defends it in a note. For my own part, I am convinced that “*a*” is the barbarous and impertinent addition of a transcriber or printer. Compare the following passages;

“My thought, whose murder yet is but fantastical,
Shakes so my single *state of man*, that function
Is smother’d in surmise, and nothing is,
But what is not.” *Macbeth*, act i. sc. 3.

(In the passage just cited both Mr. Collier and Mr. Knight leave the word “single” unexplained: I may therefore notice that Gifford (Jonson’s *Works*, ii. 74) decidedly understood it to mean,—what Steevens had supposed that it perhaps might mean,—‘weak.’)

“Strives in his *little world of man* to out-scorn
The to-and-fro-conflicting wind and rain.”

King Lear, act iii. sc. 1.

SCENE 2.—C. p. 39; K. p. 242.

“She dream’d to-night she saw my *statue*,
Which, like a fountain,” &c.

“The word ‘statue’ in the time of Shakespeare was frequently pronounced as a trisyllable, and it is necessary in this line, as well as afterwards, A. iii. sc. 2,

‘And at the base of Pompey’s statue;’

which is usually, but needlessly, printed *statua*. See also Vol. v. pp. 166 and 428, where the same error is pointed out.” COLLIER.

So too Mr. Knight, without any note.

But we know for certain that the form *statua* was very frequently used, not only by writers of all descriptions during the days of Shakespeare, but also by those who flourished at a late period of the seventeenth century: see Todd’s Johnson’s *Dict.* in v. *Statue*; and compare the following passage in a copy of verses by John Harris, prefixed to the folio of Beaumont and Fletcher’s *Works*, 1647;

“Base hands, how impotently you disclose
Your rage ’gainst Camden’s learned ashes, whose
Defaced *statua* and martyr’d book
Like an antiquity and fragment look!”

I therefore have not the slightest doubt that wherever *statue* occurs, while the metre requires three syllables, it is a typographical error for *statua*. Our old poets no more thought of using *statue* as a trisyllable than *stature*, a third form of the word, which is not unfrequently found;

“The Trophie Arches, where to life Triumphants were purtraide,
The *Statues* huge, of Porphyrie and costlier matters made,” &c.
Warner’s *Albions England*, p. 303, ed. 1596.

“The golden *stature* of their feather’d bird,
That spreads her wings upon the city-walls,” &c.

Marlowe’s *Tamburlaine* (First Part), act iv. sc. 2.

“By them shal Isis *stature* gently stand.”

Chapman’s *Blind Begger of Alexandria*, 1598, sig. A 3.

ACT IV.

SCENE 3.—C. p. 73.

“ *Bru.* Impatient of my absence,
And grief, that young Octavius with Mark Antony
Have made themselves so strong ;—for with her death
That tidings came.—With this she fell distract,
And, her attendants absent, swallow’d fire.”

The full-point after “ came,” which Mr. Collier has brought back from the old editions, could never have been intended by Shakespeare. The whole speech is one broken sentence, (which admirably marks the struggle of Brutus with his feelings), and ought to stand thus ;

“ Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong ;—for with her death
That tidings came ;—with this she fell distract,
And, her attendants absent, swallow’d fire.”

MACBETH.

[Vol. vii. COLLIER; vol. ii. Tragedies, Pict. ed. KNIGHT.*]

ACT I.

SCENE 3.—C. p. 104.

“The *weird sisters*.”

“As Steevens remarks, Gawin Douglas, in his translation of the *Æneid*, calls the *Parcæ* ‘the weird sisters.’” COLLIER.

But Steevens also remarked that “weird[s] was used for the Destinies by Chaucer;” and, as perhaps the next editor of Shakespeare may think that so early an instance of the word ought to be cited, I subjoin the passage to which Steevens doubtless referred;

“But o fortune, executrice of *wierdes*,” &c.

Troil. and Cres. b. iii. 618.

I may notice too, that we find in *Ortus Vocabulorum*; “Cloto . . . anglice, one of *the thre wyrde systers*,” ed. 1514.

SCENE 3.—C. p. 106.

“As thick as *tale*,

Came post with post.”

“The meaning is evident, when we take *tale* in the sense, not of a narrative, but of an enumeration, from the Sax. *telan*, to count. Johnson explains the passage correctly in these words:—‘Posts arrived as fast as they could be counted.’ Rowe read, ‘as thick as *hail*,’ which may be considered a needless alteration of the text; but it is to be observed, nevertheless, that Southern, in his copy of the folio, 1685, the property of Mr. Holgate, made the same change in manuscript.” COLLIER.

I am strongly inclined to believe that “hail” is the right reading: in the first place, because Johnson’s explanation is much less satisfactory to me than to Mr. Collier; secondly,

* See note, p. 158.

because, though a compositor hardly ever mistakes *t* for *h*, he sometimes mistakes T for H; and in the first folio (as also in the second) "tale" stands "Tale."

"Out of the towne come quarries *thick as haile*."

Drayton's *Battaile of Agincourt*, p. 20, ed. 1627.

SCENE 3.—C. p. 108.

"*Macb.* Give your favour: my dull brain was wrought
With things forgotten."

Read, with all the old and all the other modern editions,

"Give *me* your favour," &c.

SCENE 4.—C. p. 109.

"*Dun.* Is execution done on Cawdor; *or* not
Those in commission yet return'd?

Mal. My liege,
They are not yet come back," &c.

"The folio of 1632 alters 'or' into *are*, a change which all modern editors have adopted, but without sufficient reason. Duncan asks whether execution has been done on Cawdor, *or* whether the tidings had not yet been received by the return of those commissioned for the purpose? I owe this restoration to the Rev. Mr. Barry." COLLIER.

Away with Mr. Barry's *restoration*! Could any boarding-school girl read over the speech of Duncan, and not immediately perceive from the arrangement of the words that "*or*" is a misprint for "are"?

SCENE 6.—C. p. 114.

"no jutty, frieze,
Buttress, nor coigne of vantage, but this bird
Hath made his pendent bed, and procreant cradle:
Where they *most* breed and haunt, I have observ'd,
The air is delicate."

"All the folios have '*must* breed;' and there the passage is thus pointed:—

'Where they must breed, and haunt : I have observ'd
The air is delicate.'

Rowe changed *must* to 'most,' and there is little doubt that it was a misprint in the first folio, which the others implicitly followed. Nevertheless, sense might be made out of the passage as it stands in the old copies, supposing Banquo to mean only, that the swallows *must* breed in their procreant cradles ; adding, in the words, 'the air is delicate,' his accordance with Duncan's previous remark." COL-
LIER.

This is another instance (see my remark p. 125) of Mr. Collier's unwillingness to reject a gross misprint without saying something in its favour.

If "*sense* is to be made out of the passage as it stands in the old copies," we must previously suppose that Shakespeare intended Banquo to have very little,—who informs the king "that the swallows *must* breed in their procreant cradles"!

SCENE 7.—C. p. 118 ; K. p. 17.

"*Macb.* If we should fail,—

Lady M. *We fail?*

But screw your courage to the sticking-place,
And we'll not fail."

"This is the punctuation of the folios, 1623, 1632, 1664, and 1685, and in this case, perhaps, we may take it as some evidence of the ancient mode of delivering the two words 'We fail?' interrogatively. Malone substituted a mark of admiration, 'We fail!' and Steevens pursued the same course ; but it may be doubted by some whether both these modes are not wrong, and that Lady Macbeth means merely to follow up what her husband says, by stating the result of failure, which, however, in the next line, she supposes impossible, if Macbeth be but resolute in his purpose." COLLIER.

Though Mr. Collier makes a distinction between Malone's punctuation and his own, there is in reality no difference : whether the words be pointed "We fail!" or "We fail?" (and I much prefer the former method), they can only be understood as an impatient and contemptuous repetition of Macbeth's "we fail,—"

Mr. Knight gives (what Mr. Collier mentions as perhaps

the right mode of pointing the words), "We fail." He observes, "the quiet self-possession of the punctuation we have adopted appears preferable to the original 'We fail?'"

Steevens was (I believe) the first to suggest that the proper punctuation might be, "We fail": and he commences an elaborate note by informing us that "'If we fail, we fail,' is a colloquial phrase still in frequent use,"—as if *fail* were the only word so employed, and not any other verb in the language according to the circumstances of the speaker! This form of expression seems to have been originally a Scriptural one:

"If I be bereaved of my children, I am bereaved." *Gen.* xliii. 14.

"And so will I go in unto the king, which is not according to the law: *and if I perish, I perish.*" *Esther* iv. 16.

Any kind of admission on the part of Lady Macbeth that the attempt might prove unsuccessful, appears to me quite inconsistent with all that she has previously said, and all that she afterwards says, in the present scene. She hastily interrupts her husband, checking the very idea of failure as it rises in his mind.

I recollect, indeed, hearing Mrs. Siddons deliver the words as if (to use Mr. Collier's expression) she was "stating the result of failure;" but there can be no doubt that she had adopted that manner of delivery in consequence of Steevens's note. Nor was this the only passage of Shakespeare in which that incomparable actress refined on the simple meaning of the text (witness her celebrated

"Lord cardinal,—

To you I speak,"

in *Henry VIII.*), while the more critical portion of the audience overlooked the subtlety in the consummate skill of the execution.

ACT II.

SCENE 1.—C. p. 122; K. p. 24.

“ thus with his stealthy pace,
With Tarquin’s ravishing *strides*, towards his design
Moves like a ghost.”

“The folios have *sides*, out of which it is not easy to extract sense,” &c. COLLIER.

Mr. Knight retains “sides” in the text!!—mentions, in a note, that Tieck considers the word to be used here for “the seat of the passions” (which, however, he has some doubt of, though *he does not reject the opinion!*),—and concludes his observations on the passage by proposing a villanous reading of his own.

That Tieck, a man of fine genius, can fully enter into the *spirit* of Shakespeare’s works, is not to be doubted for a moment: but that he (as every foreigner must be, who has not spent many years in this country, conversing daily with the natives) is utterly incompetent to write *verbal criticism* on the meanest, far less on the greatest of English poets, is most clearly shewn by every one of those remarks on the present play which Mr. Knight has transplanted into his notes.

The passage last cited is immediately followed by,

“Thou sure and firm-set earth,
Hear not my steps, *which way they walk*, for fear
Thy very stones prate of my where-about,” &c.

in which the old copies have “which they may walk,”—and Tieck defends the original reading, as “ungrammatical, singular, and perfectly dream-like.”

In act i. sc. 3,

“The *weird* sisters”

is in the folio “The *weyward* sisters,”—*i. e.* quoth Tieck, “*wayward*—wilful.”

In act i. sc. 5, where Lady Macbeth wishes to become unsexed,

“That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and *it*,”

the folio happens to spell the last word "hit,"—"which Tieck proposes to retain."

In act i. sc. 7, Macbeth says ;

" but that this blow
Might be the be-all and the end-all, here,
But here, upon this bank and *shoal* of time,
We'd jump the life to come."

and the folio having "school," Tieck thinks it right: "bank is here the school-bench; *time* is used, as it frequently is, for the present time," &c. &c.

In act iv. sc. 1, Macbeth conjures the Witches to answer him,

" though the treasure
Of nature's *germins* tumble all together," &c.

here the folio has "germaine" (the *s* having dropt out),—"which Tieck would retain '*nature's germaine*' means the sun and moon" (he might have added, "and the seven stars").

Gifford was indignant at the follies of the bygone editors of Shakespeare ; but what would he have felt, had he lived to see one of the poet's greatest tragedies illustrated by an importation of nonsense from Germany !

To return to "Tarquin's ravishing *strides*."—I have no doubt that "*strides*" is the genuine reading : those critics who objected that the word conveys an idea of violence, &c., ought to have remembered that Shakespeare in an early poem had described that very Tarquin as "stalking" into the chamber of Lucretia ;

" Into the chamber wickedly he *stalks*,
And gazeth on her yet-unstained bed," &c.

Rape of Lucrece, vol. viii. 425.

" That summons thee to heaven or to hell.

[*Exit.*

Scene II.

The Same."

(So all the other modern editions ; though there is no change of *place*.)

“ *Enter Lady Macbeth.*

Lady M. That which hath made them drunk hath made me bold :
What hath quench'd them hath given me fire.—Hark !—Peace !
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. He is about it.
The doors are open ; and the surfeited grooms
Do mock their charge with snores : I have drugg'd their possets,
That death and nature do contend about them,
Whether they live, or die.”

Mr. Knight prints the speech of Lady Macbeth thus ;

“ That which hath made them drunk hath made me bold :
What hath quench'd them hath given me fire :—
Hark ! Peace ! It was the owl that shriek'd,
The fatal bellman which gives the stern'st good night.
He is about it : The doors are open ;
And the surfeited grooms do mock their charge with snores :
I have drugg'd their possets ;
That death and nature do contend about them,
Whether they live, or die.”

“ Here [‘ He is about it,’ &c.],” says Mr. Knight, “ we follow the metrical arrangement of the original, with a slight deviation in the subsequent lines.”

In not a few passages of Shakespeare the metrical arrangement of the old editions was most wantonly altered by Steevens and Malone. But there are some passages,—and the present speech is one of them,—where a new division of the lines is obviously necessary. The regulation given here by Mr. Knight is not “ metrical,”—it is barbarous. Let any one write out the passage as prose, and then read it as verse,—it will naturally fall into the arrangement which Mr. Collier has adopted.

SCENE 2.—C. p. 126.

“ A little water clears us of this deed :
How easy is it, then ?”

Wrong punctuation. She is not asking what the facility is ; but exclaiming at it,—“ How easy is it, then !”

SCENE 4.—C. p. 132.

“ Ah ! good father,

Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage : by the clock 'tis day,
And yet dark night strangles the *travailing* lamp.
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it ?”

“ The words *travel* and *travail* (observes the Rev. Mr. Barry) have now different meanings, though formerly synonymous. *Travelling*, the ordinary reading, gives a puerile idea ; whereas the poet, by ‘ *travailing*,’ seems to have reference to the struggle between the sun and night, which induces Rosse to ask,

‘ Is't night's predominance, or the day's shame,’ ” &c.

COLLIER.

The stupidity of Mr. Barry's alteration is intolerable, and Mr. Collier's rashness in adopting it extreme. In this speech *no mention is made of the sun* till it is described as “ the *travelling* lamp,”—the epithet “ *travelling*” determining *what* “ lamp” was intended : the instant, therefore, that “ *travelling*” is changed to “ *travailing*,” the word “ lamp” CEASES TO SIGNIFY THE SUN.

That Shakespeare was not singular in applying the epithet *travelling* to the *sun* might be shewn by many passages of our early poets : so Drayton ;

“ *The Sunne* that mounted the sterne Lions back,
Shall with the Fishes shortly diue the Brack,
But still you keepe your station, which confines
You, nor regard him *trauelling* the signes.”

On his Ladies not Comming to London,—*Elegies*, p. 185,
appended to *The Battaile of Agincourt*, &c. 1627.

Even modern writers describe the *sun* as a *traveller* ;

“ I could not but offer up, in silence, on the altar of my heart, praise and adoration to that sovereign and universal mind, who produced this glorious creature [the sun], as the bright image of his benignity, and makes it *travel* unweariedly round,” &c. Amory's *Life of Buncke*, vol. ii. 178, ed. 1766.

It is hardly necessary to add, that this “ puerile idea,” as the Rev. Mr. Barry terms it, is to be traced to Scripture,—*Psalm* xix. 5.

ACT III.

SCENE 1.—C. p. 136.

“ To make them kings, the *seeds* of Banquo kings !”

“ So the old copies, which there is no sufficient reason for abandoning, especially as Macbeth is speaking of Banquo’s issue throughout in the plural.” COLLIER.

But does not ‘seed’ convey the idea of number as well as *seeds*? and is it likely that Shakespeare would have deviated so oddly from common phraseology as to term the *issue of a man* his *seeds*?

SCENE 2.—C. p. 140.

“ *Macb.* We have scotch’d the snake, not kill’d it :
She’ll close, and be herself, whilst our poor malice
Remains in danger of her former tooth.
*But let the frame of things disjoint,
Both the worlds suffer,*
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams,
That shake us nightly.”

Print, as one line,

“ But let the frame of things disjoint, both the worlds suffer.”

SCENE 4.—C. p. 144.

“ *Lady M.* My royal lord,
You do not give the cheer : *the feast is sold,*
That is not often vouch’d while ’tis a making ;
’Tis given with welcome.”

The above punctuation is directly against the obvious meaning of the passage, which ought to stand thus ;

“ the feast is sold,
That is not often vouch’d, while ’tis a making,
’Tis given with welcome ;”

i. e. ‘ That feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome.’

SCENE 4.—C. p. 146; K. p. 37.

“ Give me some wine : fill full.—

Re-enter Ghost.

I drink to the general joy of the whole table,
And to our dear friend Banquo,” &c.

“ It was the opinion of the late Mr. Benjamin Strutt that the Ghost which entered at this point was that of Duncan, and not of Banquo. The folio, 1623, certainly, does not mention whose Ghost made its appearance, but the immediate context, referring again to the absence of Banquo, seems to warrant the ordinary interpretation. Had it been the Ghost of Duncan, the old copies would hardly have failed to give us the information. It merely here states, ‘Enter Ghost,’ having before stated, ‘Enter the Ghost of Banquo.’ Mr. H. C. Robinson, in communicating to me Mr. B. Strutt’s notion, supports it by several later portions of the scene, particularly by the passages, ‘Thy bones are marrowless,’ ‘Thou hast no speculation in those eyes,’ and, ‘Take any shape but *that* ;’ which are supposed to be applicable to Duncan, who had been long dead, and not to Banquo, who had been very recently murdered. This opinion deserves to be treated with every respect, but it seems rather one of those conjectures in which original minds indulge, than a criticism founded upon a correct interpretation of the text of the author. Macbeth would not address ‘And dare me to the desert with thy sword’ to the shade of the venerable Duncan; and ‘Thou hast no speculation in those eyes,’ &c. is the appearance that eyes would assume just after death. Some have maintained, against the positive evidence of all the old copies, that the first Ghost was that of Duncan.” COLLIER.

Instead of agreeing with Mr. Collier that Strutt’s “opinion deserves to be treated with every respect,” I am arrogant enough to think that it is worthy of all contempt. In the first place, it is certain that the stage-directions which are found in the early editions of plays were designed *solely for the instruction of the actors*, not for the benefit of the readers (though Mr. Collier in the above note talks of the old copies “giving *us* the information”); and consequently, if Shakespeare had intended the Ghost of Duncan to appear as well as the Ghost of Banquo, he would no doubt have carefully distinguished them in the stage-directions, and not have risked the possibility of the wrong Ghost being sent on by the

prompter. Secondly, it is certain that when Dr. Simon Forman saw *Macbeth* acted at the Globe in 1610, the Ghost of Duncan did *not* appear; for he has left the following minute description of what occurred at the banquet;

“ The night, being at supper with his noblemen, whom he had bid to a feast, (to the which also Banquo should have come,) he began to speak of noble Banquo, and to wish that he were there. And as he thus did, *standing up to drink a carouse to him, the ghost of Banquo* came, and sat down in his chair behind him. And he, turning about to sit down again, saw *the ghost of Banquo*, which fronted him, so that he fell in a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth.” (See Mr. Collier’s *Introd.* to the present play, p. 95.)

Mr. Knight, who gives a long *Excursus* on the Ghosts (partly by a correspondent and partly by himself), and who confesses that he is strongly inclined towards the opinion that the second spectre is that of Duncan, observes, “ To make the ghost of Banquo return a second time at the moment when Macbeth wishes for the presence of Banquo is not in the highest style of art.” I cannot help thinking that the introduction of two ghosts would have been less artistic than bringing back the ghost of Banquo: we have, indeed, in *Richard III.* (act v. sc. 3) *eleven ghosts* on the stage at once; but there is a vast difference between ghosts walking in and out of a banqueting-hall crowded with company, and ghosts standing, in the dead of night, before the tents of two sleeping princes.

If Shakespeare had brought in the ghost of Banquo a third time, and had also made the murder of Lady Macduff precede the banquet,—no doubt some ingenious gentleman would have come forward to prove that *the third ghost* was *Lady Macduff’s*.

SCENE 4.—C. p. 147; K. p. 37.

“ or, be alive again,
And dare me to the desert with thy sword;
If trembling I *inhabit*, then protest me
The baby of a girl.”

"This passage has occasioned much dispute; and supposing the arguments equally balanced, we should prefer the reading of all the old copies. Malone would alter 'inhabit then,' to *inhibit thee*, or *forbid thee*, which was the meaning of *inhibit*: according to what we think the true reading, Macbeth means to say, that he will not refuse to meet the Ghost in the desert." COLLIER.

Here Mr. Collier has followed the punctuation of the later folios, without mentioning that of the first folio; he has not stated by whom the original reading was altered; nor is it possible to discover from his note the precise meaning which he attaches to "inhabit."

In the first folio, the line stands thus;

"If trembling I inhabit then, protest mee."

and so it is printed by Mr. Knight. Pope altered "*inhabit*" to "inhibit," and Steevens "then" to "thee;" both which changes were adopted by Malone, who observes that the correction of Steevens is strongly supported by the punctuation of the first folio.

Mr. Knight is mistaken in stating that "Horn Tooke was the first to denounce this alteration:" Tooke merely repeats what Henley had said in defence of "inhabit," *i. e.* 'remain within doors.'

For my own part, though I think Nares was rather bold in pronouncing the old reading to be "evident nonsense" (*Gloss.* in v.), I must yet entertain strong doubts whether "inhabit" can be right; and the more so, because Malone has adduced two passages (one of them from Shakespeare) where "*inhabited*" is unquestionably an error of the press for "inhibited."

SCENE 6.—C. p. 151.

"*Len.*

Sent he to Macduff?

Lord. He did: *and with an absolute, 'Sir, not I;'*

The cloudy messenger turns me his back,

And hums, as who should say, 'You'll rue the time

That clogs me with this answer.'"

The semi-colon placed after "Sir, not I," destroys the meaning of the passage. The construction is:—"and the

cloudy messenger turns me his back with an absolute 'Sir, not I' [received in answer from Macduff], and hums, as who should say," &c.

ACT IV.

SCENE 1.—C. p. 153.

"*Enter HECATE, and other Witches.*"

"The old stage-direction is, 'Enter Hecate, and *the* other three Witches.' What 'other three Witches' are intended does not appear: perhaps we ought to read only, 'Enter Hecate, and other three Witches,'" &c. COLLIER.

"What 'other three Witches' are intended" is plain enough,—*the three* who now enter for the first time, there being already *three* on the stage: the number of Witches in this scene is six.

SCENE 1.—C. p. 156.

"*A show of eight Kings, and BANQUO last, with a Glass in his Hand.*"

"Such is the old stage-direction, which, being complete in itself, and applicable to what follows, there is no sufficient reason for altering, as has been done in the modern editions." COLLIER.

"Applicable to what follows"!! It makes *Banquo* bear a glass in his hand; while, on the contrary, Macbeth exclaims, that he sees *the eighth King bearing it*, and *Banquo* coming after him;

"I'll see no more:—

And yet *the eighth* appears, who bears a glass,
Which shows me many more; and some I see,
That two-fold balls and treble sceptres carry.
Horrible sight!—Now, I see, 'tis true;
For the blood-bolter'd *Banquo* smiles upon me,
And points at them for his."

Had Mr. Collier really *read* this speech, when he sent his note to press?

SCENE 2.—C. p. 161; K. p. 45.

"Thou liest, thou *shag-ear'd* villain."

Here Mr. Collier has no note.

Mr. Knight remarks, "This should be probably *shag-hair'd*." Assuredly it should: formerly, *hair* was often written *hear* (see p. 95); and "*shag*-heard" was doubtless altered by a mistake of the transcriber, or the original compositor, to "*shag*-ear'd." King Midas, after his decision in favour of Pan, is the only human being on record to whom the latter epithet could be applied.

ACT V.

SCENE 3.—C. p. 177; K. p. 54.

"What rhubarb, *senna*, or what purgative drug," &c.

Mr. Knight says, "We are not sure about this word. The original reads *cyme*." But he may rest satisfied that "*senna*" is right: the long list of drugs in *The Rates of Marchandizes*, &c. furnishes no other word for which *cyme* could possibly be a misprint.

SCENE 5.—C. p. 180.

"*Mess.* Gracious my lord,
I *shall* report that which I say I saw,
But know not how to do't."

A reading caught from Malone's last ed. (found also in *Shakespeare*, 1803). All the old copies have,

"I *should* report that," &c.

"The wood began to move."

"So in Deloney's ballad in praise of Kentishmen, published in 'Strange Histories,' 1607, (reprinted by the Percy Society) they conceal their numbers by the boughs of trees:—

'For when they spied his approach,
in place as they did stand,
Then marched they to hem him in,
each one a bough in hand.

'So that unto the Conqueror's sight,
amazed as he stood,

They seemed to be a walking grove,
or els a mooving wood.' P. 7.

This ballad was written, unquestionably, before the year 1600." COL-
LIER.

As far as regards the illustration of Shakespeare's text, the above note is nothing more to the purpose than those notes, containing parallel passages from Pope's *Homer*, &c., which were so unmercifully piled up by some of the commentators. Had Shakespeare an eye to Deloney's trumpery ballad when he wrote the present scene? Certainly not: *we know that he derived the circumstance of "the wood" from Holinshed*. Nor did Deloney (as Mr. Collier seems to suppose) invent the incident in question: it forms a portion of William the Conqueror's history, and is narrated in all the early accounts of that monarch; moreover, it was versified by Deloney from the following passage of *that very Holinshed* who supplied Shakespeare with the materials for *Macbeth*.

"Now, bicause it cannot hurt to take great heed, and to be verie warie in such cases, they [the Kentishmen] agreed before hand, that when the duke was come, and the passages on euerie side stopped, to the end he should no waie be able to escape, euerie one of them, as well horssemen as footmen should beare boughes in their hands. The next daie after, when the duke was come into the fields and territories neere vnto Swanescombe, and saw all the countrie set and placed about him as it had beene *a stirring and mooving wood*, and that with a meane pace they approched and drew neare vnto him, with great discomfort of mind he woondered at that sight." *Chron.* vol. iii. p. 2, ed. 1587.

Concerning this notorious legend, on the line

"First, in the Kentish Stremer was a Wood,"

Drayton puts a marginal note,

"Expressing their freedom, as still retaining their ancient liberties, by surprizing the Conqueror like *a mooving Wood*." *The Bat-taile of Agincourt*, p. 14. ed. 1627.

SCENE 7.—C. p. 183.

"I cannot strike at wretched *kernes*, whose arms
Are hir'd to bear their staves."

“The word “kernes” seems here used with greater licence than usual, as mercenaries. See vol. v. p. 161.” COLLIER.

This remark appears to have been suggested to Mr. Collier by the words which immediately follow “kernes,”—words which, according to his interpretation of “kernes,” would be superfluous.

SCENE 2.—C. p. 207.

“and yet, within a month,—
 Let me not think on't.—Frailty, thy name is woman!—
 A little month,” &c.

Why a full-point after “on't”? The sense runs on from
 “within a month” to “A little month.”

SCENE 2.—C. p. 209 ; K. p. 39.

“*Ham. Saw ! who ?*”

These words, after being wrongly pointed in the quartos, “*Saw, who ?*” and more erroneously in the folios, “*Saw ? Who ?*” have at length been embellished by the modern editors with both an exclamation and an interrogation-point. The right punctuation is doubtless “*Saw who ?*” (*i. e.* whom) ; nor do I recollect any performer of Hamlet who understood the words but as a single question : no pause of astonishment was made between “*Saw*” and “*who*” by the two Kembles, Kean, and Young,—none is made by Macready and the younger Kean.

SCENE 2.—C. p. 212 ; K. p. 41.

“If you have hitherto conceal'd this sight,
 Let it be *tenable* in your silence still.”

Mr. Knight gives the misprint of the folio, “*treble*,” as had already been done by Caldecott, from whose edition he has borrowed the explanation, “Hamlet imposes a threefold obligation of silence ;” but has very prudently forborne to quote the *parallel* passages which are there adduced,—for, except that they happen to contain the words “*treble*,” “*thirds*,” and “*thrice*,” they bear not the most distant resemblance to the monstrous expression, “Let it be *treble* in your silence.”

SCENE 3.—C. p. 215 ; K. p. 44.

“Costly thy habit as thy purse can buy,
 But not express'd in fancy ; rich, not gaudy :
 For the apparel oft proclaims the man ;

And they in France, of the best rank and station,
Are of a most select and generous chief in that."

"The meaning perhaps is, 'Are of a most select and generous rank and station, *chiefly* in that.' Malone, however, thought that 'chief' might here be used as in heraldry." COLLIER.

"So stands the line in the folio, and in the quartos, including that of 1603. '*Of a*' has been rejected by all the editors, except Malone, who deems *chief*, *chiefe*, or *cheff*, to be a substantive, having a meaning derived from heraldry. It is scarcely necessary to go to heraldry for an explanation of the word: we have it in composition, as in *mischiefe*, and the now obsolete *bonchief*. *Chef*, literally the head, here signifies *eminence*, *superiority*. Those of the best rank and station are of a most select and generous superiority in the indication of their dignity by their apparel." KNIGHT.

If it were not equally certain that "Malone's knowledge of our ancient language was very limited, even at the end of his career" (Gifford's note on Ford's *Works*, i. 90); that Mr. Collier has read our early dramatic literature rather as a searcher after facts than as a philologist; and that Mr. Knight has come but recently to the study of old English writers,—there would be cause for utter astonishment that they should have attempted to defend the original reading here, and not have perceived at once that "of a" was as much an injury to the sense as they must have acknowledged that it was to the metre.

Though Mr. Collier rightly understands "*chief in that*" as "*chiefly in that*" (and the words can be used here in no other sense), his note, nevertheless, is quite as objectionable as any which has been written on this passage: when he explained "*of a most select and generous*" to mean "of a most select and generous *rank and station*,"—botching up a sense by supplying "rank and station" from the preceding line,—did he seriously believe that such an ellipsis was allowable in the language of a civilised nation?

During the many hours which I have spent (perhaps wasted) in collating early dramas, I have known four or five editions of a play, though differing from each other materially elsewhere, yet coincide in some one most erroneous reading (which was corrected by a fortunately extant ms.): the text

of that particular place having been once vitiated, the corruption had been retained in all the subsequent impressions. Such is evidently the case here (where there is unluckily no *ms. Hamlet* to refer to); and the probability seems to be, that the strangely impertinent words "of a" found their way into the line, while the eye of the transcriber or compositor, glancing away from it for a moment, was arrested by "*of the*" immediately above. Let me dismiss this *locus impeditus* with an earnest hope that the next editor of Shakespeare will give,

"Are most select and generous, chief in that,"—

mentioning in a note, *but without the slightest comment*, the original reading.

At the conclusion of the present speech, Mr. Knight observes;

"It has been objected to these maxims of Polonius that their good sense ill accords with his general character, his tediousness, his babbling vanity. It is remarkable that in the quarto of 1603, the 'precepts' are printed with inverted commas, as if they were taken from some known source; or, at any rate, as if Polonius had delivered them by an effort of memory alone."

Not at all "remarkable." In the quartos of the present play (excepting that of 1603) a speech of the Queen, act iv. sc. 5, is "printed with inverted commas:" I now cite it from 4to, 1605;

'To my sicke soule, as sinnes true nature is,
'Each toy seemes prologue to some great amisse,
'So full of artlesse iealousie is guilt,
'It spills it selfe, in fearing to be spylt.

(the 4to of 1637 gives it with double commas.)

In various other early plays, THE GNOMIC PORTIONS are so distinguished: for instance, in Marston's *Malcontent*, 1604, where, among several longer passages printed with inverted commas, the following occur;

Mend. Thou rise?

Mal. I, at the resurrection.

"No vulgar seede, but once may rise, and shall,

"No King so huge, but fore he die, may fall."

Sig. B 4 (c ed. of the same date, with additions).

This both the liuing and the dead offends,
"Sharpe surgery where nought but death amends."

Sig. D (D 2).

Mend. Why, we are both but dead, the Duke hates us,
"And those whome Princes doe once groundly hate,
"Let them prouide to dye, as sure as fate :
"Preuention is the hart of pollicie."

Sig. D 3 (D 4).

Nor was this custom of marking *maxims* by inverted commas confined to dramatic pieces only : in Watson's *EKATOMIA-ΘIA*, or *Passionate Centurie of Loue*, n. d., we find ;

And yet I coulde, if sorrowe woulde permit,
 Tell when and howe I fix't my fancie first,
 And for whose sake I lost both will and wit,
 And choase the path, wherein I liue accurst :
 But such like deedes would breed a double soare,
 "For loue gainesaide growes madder then before.
 But note herewith, that so my thoughts are bound, &c.

Son. xxxviii.

Then peerelesse Dame, the grounde of all my grieve,
 Voutsafe to cure the cause of my complainte :
 No fauoure els but thine can yeelde reliefe.
 But helpe in time, before I further fainte,
 "For Daunger growes by lingringe till the last,
 "And phisick hath no helpe, when life is past.

Son. lix.

and in Drayton's *Barons Warres* ;

And they which could the Complements of state,
 To Greatnesse gaue each Ceremonious Rite,
 To their Designes to giue the longer date,
 The like againe in others to excite ;
 In entertaining Loue, they welcom'd Hate,
 And to one Banquet freely both inuite ;
 "A Princes Wealth by spending still doth spred,
 "Like to a Brooke by many Fountaines fed.

Canto vi. st. 14.

As Fortune meant, her Power on March to show,
 And in her Armes to beare him through the Skye,
 By him to daunt whos'euer sat below,
 Hauing aboue them mounted him so hye :

Who at his beck was he that did not bow,
If at his feet he did not humbly lye?

“All things concur with more then happy Chance,

“To rayse the Man whom Fortune will aduance.

St. 17. ed. folio.

(Both stanzas are very different in the earlier eds.)

SCENE 3.—C. p. 217.

“I would not, in plain terms, from this time forth,
Have you so slander any *moment leisure*,
As to give words,” &c.

“*i. e.* any leisure moment. The old copies, quarto and folio, are uniform in this text, and the modern editors uniform in varying from it. At the same time it is to be admitted, that ‘any *moment’s* leisure’ would not be objectionable, if change were required.” COLLIER.

It is absolutely necessary to print “moment’s.” Would Shakespeare have employed such a ridiculous inversion, when “leisure moment” suited the metre as well?

SCENE 4.—C. p. 218; K. p. 46.

“*Ham.* The air bites shrewdly; *it is very cold.*”

Mr. Knight chooses to adopt from the folio, “Is it very cold?”—a reading which would greatly favour the opinion of those critics who contend that the madness of Hamlet was real, not assumed; for no man in his sound senses, just after remarking that the air bites shrewdly, would inquire if it were very cold.

“The king doth *wake* to-night, and takes his rouse,” &c.

Caldecott is the only commentator who has a note on “wake;”

“This term,” he says, “probably here imports more than simply *vigiliæ*, and must have reference to such festivities as were used on the opening, consecration, or *wake-day* of our churches; ‘*encænia templorum, in quibus noctem sæpe choreis perviligem ducunt bacchantes.*’ Skinn.,” &c.

In the present passage, "wake" evidently means 'hold a late revel.' So, in poets of a much earlier date, we find the words *watch* and *watching* employed as equivalent to 'debauch at night;'

"Hatefull of harte he was to sobernes,
Cherishyng surfetes, *watche* and glotony," &c.

Lydgate's *Fall of Prynces*, b. ii. fol. l. ed. Wayland.

"Withdraw your hand fro riotous *watchyng*."

Id. b. ix. fol. xxxi.

"His hede was heuy for *watchynge* ouer nyghte."

Skelton's *Bowge of Courte*,—*Works*, i. 43, ed. Dyce.

So also in a tract of later date than the present play;

"Late *watchings* in Tauerns will wrinkle that face." *The Wandering Jew*, 1640, sig. d.

"a custom

More honour'd in the breach, than the observance."

I once heard an eminent poet maintain that this passage, though it has passed into a sort of proverbial expression, is essentially nonsense: "how," said he, "can a custom be *honoured in the breach*?"—Compare the following line of a play attributed to Jonson, Fletcher, and Middleton;

"He keeps his promise best that breaks with hell."

The Widow, act iii. sc. 2.

SCENE 5.—C. p. 225; K p. 52.

"And with a sudden vigour it doth posset,
And curd, like *eager* droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter *bark'd* about,
Most lazar-like, with vile and loathsome crust,
All my smooth body."

Mr. Knight prints "aigre," and tells us;

"The word is certainly used in a technical sense in the folio. It is spelt with a capital, *Aygre*; while *eager* in the common sense of sharp, in the passage,

'It is a nipping and an eager air,'
has the familiar orthography."

This distinction between *aygre* and *eager* (like that between *boson* and *boatswain*, and that between *stayers* and *staires*; see pp. 1, 56) exists only in Mr. Knight's imagination: in the then uncertain state of orthography there was no end to the variations in the spelling of words. On the authority of the folio too, Mr. Knight gives in the fourth line of this passage, "bak'd,"—a glaring misprint.

ACT III.

SCENE 1.—C. p. 259.

"For we have closely sent for Hamlet hither,
That he, as 'twere by accident, may here
Affront Ophelia: her father, and myself (lawful espials)
Will so bestow ourselves, that, seeing, unseen,
We may of their encounter frankly judge," &c.

Arrange, by all means, with the other modern editors;

"That he, as 'twere by accident, may here
Affront Ophelia:
Her father and myself (lawful espials)
Will so," &c.

(Just above we find;

"With all my heart; and it doth much content me
To hear him so inclin'd.
Good gentlemen, give him a farther edge,
And drive his purpose on to these delights."

why did not Mr. Collier, for the sake of consistency, print *as a single line of seventeen syllables*,

"With all my heart; and it doth much content me to hear him so inclin'd.
Good gentlemen," &c.?)

In the following page Mr. Collier adopts a different system, chopping up a line (as Malone does) for the sake of making the metre run on regularly from the one speech to the next,—though it is evident (not only from other places of the present scene, but from innumerable passages throughout his dramas) that Shakespeare was not at all solicitous about observing such a *συνάφεια*;

“ that, with devotion’s visage,
And pious action, we do sugar o’er
The devil himself.

King. O! ’tis too true: [*Aside.*] *how smart
A lash that speech doth give my conscience!*”

The old metrical regulation (as Mr. Knight saw) is the right one;

“ The devil himself.

King. O ’tis too true!

How smart a lash that speech doth give my conscience!”

SCENE 1.—C. p. 261; K. p. 88.

“ And enterprises of great pith and moment,
With this regard their currents turn *awry*,
And lose the name of action.”

Mr. Knight gives, with the folio, “away,”—which is nothing more than a typographical error for “awry.” In *Antony and Cleopatra*, act v. sc. 2, *all the old copies* have,

“ Your crown’s *away*;

I’ll mend it, and then play.”

where Pope corrected (*and Mr. Knight prints*) “awry.” In Beaumont and Fletcher’s *Knight of Malta*, act iv. sc. 2, the second folio has,

“ *Mir.* Ha!—to your prayers!

Nor. ’Twas hereabouts; ’thas put me clean *away* now.”

where the first folio gives correctly “awry:” and in their *Captain*, act iii. sc. 3, both the folios have,

“ *Clora.* Come, be friends;

The soldier is a Mars: no more; we are all
Subject to slide *away*.”

where the right reading is obviously “awry.”

SCENE 1.—C. p. 263; K. p. 90.

“ I have heard of your paintings too, well enough: God hath given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nickname God’s creatures, and make your wantonness your ignorance.”

Mr. Knight gives the passage thus ;

“ I have heard of your *prattlings* too, well enough. God hath given you one *pace*, and you make yourselves another ; you jig, you amble, and you lisp, and nick-name God’s creatures, and make your wantonness your ignorance.”

and with the following note ;

“ Such is the reading of the folio. In the quartos, which have supplied the received text, we have *paintings* instead of *prattlings*, and *face* instead of *pace*. The context justifies the change of the folio. ‘ You jig and you amble’—you go trippingly and mincingly in your gait—(as the daughters of Sion are said, in Isaiah, to ‘ come in tripping so nicely with their feet’)—refers to *pace* ; as, ‘ you lisp and you nick-name God’s creatures,’ does to *prattlings*. The *face-painting*, although a vice of Shakspeare’s day, would, according to the reading of the quarto, be disconnected from the second member of the sentence.”

That the reading of the folio is mere nonsense and confusion, Mr. Knight has shewn by his attempt to explain it,—by making the words “you lisp and nickname God’s creatures” refer to “prattlings” *in the earliest portion of the speech*, while “you jig, you amble,” *which precede those words*, are made to refer to “pace,” *standing later in the speech than “prattlings”*! And that the quartos exhibit the right reading, we have a confirmation in the earliest of them all, that of 1603, where the passage stands thus ;

“ Nay, I haue heard of your *paintings* too,
God hath giuen you one *face*,
And you make your selues another,” &c.

SCENE 2.—C. p. 268 ; K. p. 93.

“ Since my dear soul was mistress of her choice,
And could of men distinguish, her election
Hath seal’d thee for herself.”

No commentator has observed, that a passage, which may have suggested the above, occurs in *The Case is altered*, act i. sc. 2 ;

“ Dear Angelo, you are not every man,

But one, whom my election hath design'd
As the true proper object of my soul."

Whether *The Case is altered* was written by Jonson or not (and, for my own part, I believe it to be his), we are at least certain that it was produced before 1599, as it is familiarly mentioned in Nash's *Lenten Stuff*, which appeared during that year.

"There is a play to-night before the king;
One scene of it comes near the circumstance,
Which I have told thee, of my father's death:
I pr'ythee, when thou seest that act a-foot,
Even with the very comment of *my* soul
Observe mine uncle: if his occulted guilt
Do not itself unkennel in one speech,
It is a damned ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note;
For I mine eyes will rivet to his face,
And, after, we will both our judgments join
In censure of his seeming."

"So the folio, for '*thy* soul' of the quartos. Hamlet is putting Horatio in his place, for the purpose of watching the king, for though he intends to rivet his eyes on the face of the king, he must appear to be 'idle'—'I must be idle: get you a place,' are the words Hamlet afterwards employs." COLLIER.

Mr. Knight also prints "my;" and remarks;

"Hamlet, having told Horatio the 'circumstance' of his father's death, and imparted his suspicions of his uncle, entreats his friend to observe his uncle 'with the very comment of *my* soul,'—Hamlet's soul. To ask Horatio to observe him with the comment of his own soul (Horatio's), is a mere feeble expletive."

Mr. Collier has in so many other places of this play rejected the readings of the folio as decidedly erroneous, that I am the more surprised at his retaining the misprint "my" in the present passage. For Mr. Knight to adopt it, was only consistent with the deference which he has elsewhere paid to the authority of the folio in *Hamlet*,—of which tragedy his text is beyond all doubt the worst that has appeared in modern times.

Mr. Collier's explanation of the passage is self-contradictory. It would have been all very well for Hamlet to have "put Horatio *in his place* for the purpose of watching the king," if he himself had been unable, or had not intended, to do so; but, on the contrary, he expressly declares that he "will *rivet his eyes to the face* of his uncle." What Hamlet afterwards says,

"They are coming to the play : *I must be idle ;
Get you a place,*"—

has no sort of connexion with the present speech.

When Mr. Knight objects to the reading of the quartos,

"Even with the very comment of *thy* soul
Observe mine uncle,"

that "to ask Horatio to observe him with the comment of his own soul (Horatio's), is a mere feeble expetive," he shews by omitting all mention of the important word "very," that he has totally misunderstood the passage. "The *very* comment of thy soul" is (as Caldecott well interprets it) "the most intense direction of every faculty;" and Hamlet concludes the speech by informing Horatio *why* he wished him to watch his uncle with such close attention;

"Give him heedful note ;
For I mine eyes will rivet to his face,
*And, after, we will both our judgments join
In censure of his seeming.*"

SCENE 2.—C. p. 275.

"*Ham.* Begin, murderer : leave thy damnable faces,
and begin. Come :—*The croaking raven doth bellow for revenge.*

Luc. Thoughts black, hands apt, drugs fit, and time agreeing," &c.

"This [*'The croaking raven doth bellow for revenge'*] perhaps was a quotation from some other play in Hamlet's memory : it does not seem to belong to that under representation, for Lucianus does not begin with it." COLLIER.

"Lucianus does not begin with it"! no, truly ; one would wonder if he did ; it would come rather oddly from *his* mouth.

Whether the words in question be cited from some other

play or not, Hamlet seems to mean, 'Begin without more delay; for the raven, prescient of the deed, is already croaking, and, as it were, calling out for the revenge which will ensue.'

SCENE 2.—C. p. 279; K. p. 102.

"*Ham.* It is as easy as lying: govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

Guil. But these cannot I command to any utterance of harmony: I have not the skill.

Ham. Why, look you now, how unworthy a thing you make of me. You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak."

Mr. Knight gives the conclusion of the last speech thus;

—— "and there is much music, excellent voice, in this little organ; *yet cannot you make it.*"

"So," he observes, "the folio; in the quartos 'yet cannot you make it *speak.*' The poet certainly meant to say, yet cannot you make this music, this excellent voice. Guildenstern could have made the pipe *speak*, but he could not command it to any utterance of harmony. We believe that even in the quarto the passage has not the meaning which we find in the modern text, but that it should be printed, 'there is much music, excellent voice, in this little organ, yet cannot you make it. Speak!' " &c.

Here Mr. Knight defends the error of the folio with the same dreadful subtlety which he has previously employed to defend another of its errors in act ii. sc. 2,—the accidental omission of the word "firmament" in the passage, "this brave o'erhanging—this majestic roof fretted with golden fire," &c., where he labours to prove that "o'erhanging" is a substantive!

Can any thing possibly be plainer than that in the reading, "yet cannot you make it speak," the word "speak" does not mean 'give forth a sound,' but 'utter some of the "much music, excellent voice,"' mentioned immediately before? Be-

sides "speak" in the present passage answers to "discourse" in the preceding speech of Hamlet; "govern these ventages with your finger and thumb, give it breath with your mouth, and it will *discourse* most eloquent music."

SCENE 3.—C. p. 284.

"A villain kills my father; and for that,
I, his *sole* son, do this same villain send
To heaven."

"This is the reading of the quartos, 1604, &c. The folio has 'foul son,' which may be right." COLLIER.

The reading, "foul," is such a ludicrous misprint, that Mr. Knight, who has adopted so many other errors of the folio, did not venture even to mention it.

SCENE 4.—C. p. 291.

"Queen. This is the very coinage of your brain :
This *bodily* creation ecstasy
Is very cunning in."

This new lection must, of course, be attributed to Mr. Collier's printer.—Read "bodiless."

ACT IV.

SCENE 1.—C. p. 294.

"King. There's matter in these sighs : these profound heaves
You must translate ; 'tis fit we understand them."

This punctuation is quite against the sense. The proper pointing is ;

"There's matter in these sighs, these profound heaves :
You must translate ; 'tis fit we understand them."

SCENE 7.—C. p. 318 ; K. p. 135.

"For goodness, growing to a *pleurisy*,
Dies in his own too-much."

What ! "goodness" with a *laterum dolor* !

Read, with Malone and Mr. Knight, "plurisy" (from *plus*, *pluris*). *Pleurisy* (from *πλευρίτις*) is a distinct word.

The present passage is imitated by Massinger in *The Unnatural Combat*, act iv. sc. 1 ;

"Thy *plurisy* of goodness is thy ill ;"

i. e., Gifford observes, "thy *superabundance* of goodness."

ACT V.

SCENE 1.—C. p. 323.

"Go, get thee to *Yaughan* ; fetch me a stoop of liquor."

"It is just possible that 'Yaughan' was a mis-spelt stage-direction to inform the player that he was to *yawn* at this point." COLLIER.

If Martinus Scriblerus, instead of exercising his acuteness on the text of Virgil, had employed it on that of Shakespeare, he could hardly have offered a more felicitous conjecture than this. A fastidious reader, however, may object—that in the stage-directions of early dramas we find nothing of the kind,—nothing about coughing, sneezing, hiccupping, &c.

SCENE 1.—C. p. 325 ; K. p. 146.

"A pick-axe, and a spade, a spade,
For —— and a shrouding sheet :
O ! a pit of clay for to be made
For such a guest is meet."

The break after "For," inserted by all the modern editors, is quite wrong. "For and" in the present version of the stanza, answers to "And eke" in that given by Percy (*Rel. of A. E. P.* vol. i. 192, ed. 1812) ;

"And eke a shrowding shete."

Compare the following passages (to which many others might be added) ;

"Syr Gy, Syr Gawen, Syr Cayus, *for and* Syr Olyuere."

Skelton's *Sec. Poem Against Garnesche*,—
Works, i. 119, ed. Dyce.

"Your squire doth come, and with him comes the lady,
For and the Squire of Damsels, as I take it."

Beaumont and Fletcher's *Knight of the Burning
 Pestle*, act ii. sc. 3.

(a passage with which the modern editors made sad work.)

"A hippocrene, a tweak, *for and* a fucus."

Middleton's *Fair Quarrel*, act v. sc. 1.

SCENE 1.—C. p. 328.

"1 *Clo.* This same scull, sir, this same scull, sir,
 was Yorick's scull, the king's jester.

Ham. This?

[*Takes the Scull.*

1 *Clo.* E'en that.

Ham. *Let me see.* Alas, poor Yorick," &c.

When Mr. Collier inserted, from the folio, the words
 "*Let me see*," he ought to have placed the stage-direction
 "*Takes the Scull*" after them; for it is very evident that while
 Hamlet speaks these words, he has not yet *taken the scull*.

SCENE 2.—C. p. 336; K. p. 155.

"But I am very sorry, good Horatio,
 That to Laertes I forgot myself,
 For by the image of my cause I see
 The portraiture of his: I'll *count* his favours."

"Rowe reads *court* for 'count,' with considerable plausibility:
 however, 'count' may be the word in the sense of *count upon*." COL-
 LIER.

So also Messrs. Malone and Knight.

I have no doubt that Rowe gave what Shakespeare wrote.
 Steevens's defence of "count" (in reply to M. Mason) is a
 beautiful specimen of trifling.

SCENE 2.—C. p. 337; K. p. 156.

"Sir, his definement suffers no perdition in you; though, I know,
 to divide him inventorially, would dizzy the arithmetic of memory;
 and yet but *raw* neither, in respect of his quick sail."

"The quarto of 1604 has *yaw* for 'raw,' which itself may be a misprint: Warburton would read *slow* for 'raw.'" COLLIER.

Mr. Collier is the only editor who has noticed that the quarto of 1604 has "yaw;" and he ought at once to have perceived from the context that it is the genuine reading. Nothing, I think, can be more certain than that the passage should stand thus;

"though, I know, to divide him inventorially would dizzy the arithmetic of memory, and *it* [which was often mistaken by our early printers for "yet," perhaps because it was written "yt"] but *yaw* neither in respect of his quick sail."

"To *yaw* (as a ship), huc illuc vacillare, capite nutare." Coles's *Dict.*

The substantive "yaw" occurs in Massinger;

"O, the *yaws* that she will make!
Look to your stern, dear mistress, and steer right,
Here's that will work as high as the Bay of Portugal."

Massinger's *Very Woman*, act iii. sc. 5,—
Works, iv. 297, ed. 1813.

where Gifford remarks;

"A *yaw* is that unsteady motion which a ship makes in a great swell, when, in steering, she inclines to the right or left of her course."

SCENE 2.—C. p. 340; K. p. 158.

"Thus has he (and many more of the same breed, that, I know, the drossy age dotes on) only got the tune of the time, and outward habit of encounter, a kind of yesty collection, which carries them through and through *the most fond and winnowed opinions*; and do but blow them to their trial, the bubbles are out."

"The quarto, 1604, has 'the most prophane and trennowed opinions,' and *trennowed* was altered in later quartos to *trennowned*, which affords no better sense. Our reading is that of the folio." COLLIER.

The common interpretation of the passage is (I use the words of Caldecott), "which carries them (*i. e.* enables them to pass current) through and through the most fond and win-

nowed opinions (*i. e.* all judgments, not the simplest only, but the most sifted and wisest)," &c.

Now, to suppose that "*the most fond and winnowed opinions*" could mean "all judgments, NOT the simplest ONLY, BUT the most sifted and wisest," is little short of insanity. The admirable emendation of Warburton (which is not even mentioned by Messrs. Caldecott, Collier, and Knight!) evidently restores the genuine reading,—"*the most fand (fanned) and winnowed opinions.*" That "*fanned*" and "*winnowed*" occur together in other writers, and that Shakespeare has "*the fan and wind of your fair sword*" in *Troilus and Cressida* (act v. sc. 3), has been observed by Tollet.

SCENE 2.—C. p. 346.

"O God!—Horatio, what a wounded name,
Things standing thus unknown, shall live behind me?"

Here Mr. Collier, like Malone, wrongly puts an interrogation-point instead of an exclamation-point.

KING LEAR.

[Vol. vii. COLLIER; vol. ix. KNIGHT.]

ACT I.

SCENE 2.—C. p. 369; K. p. 30.

Glo. Give me the letter, sir.*Edm.* I shall offend, either to detain or give it.
The contents, as in part I understand them,
Are to blame."

This speech of Edmund is (like all the rest of the present dialogue between him and his father) prose, and so given by Messrs. Malone and Knight.

SCENE 2.—C. p. 371; K. p. 32.

"I would unstate myself to be in a due resolution."

"We should hardly have thought a note here necessary, if Warburton, Johnson, Mason, and Steevens, had not disputed regarding the meaning, which seems only to be, 'I would be content to sacrifice my rank, if I could but arrive at a thorough conviction as to his design.'" COLLIER.

Mr. Collier's explanation is no doubt the right one, except that instead of "my *rank*," he should have said "my *state*" (*i. e.* both my rank and fortune).

Mr. Knight gives the various interpretations of this passage by Steevens, &c. without stating his own opinion, and concludes his note by observing that "Tieck [again! see p. 192] inclines to Johnson's explanation,"—which is the most flagrantly wrong of all.

SCENE 3.—C. p. 375; K. p. 35.

"Now, by my life,

Old fools are babes again; and must be us'd

With checks; as flatteries, when they are seen, abus'd."

Mr. Collier's punctuation of the last line is most erroneous. Messrs. Malone and Knight give it rightly, thus;

“With checks as flatteries,—when they are seen abus’d,” —
 “as” meaning ‘as well as.’

SCENE 4.—C. p. 375.

“*Kent.* If but as well I other accents borrow,
 That can my speech *diffuse*,” &c.

“So all the old editions: to ‘diffuse’ meant, in the time of Shakespeare, to *disorder* or *confuse*: ‘diffus’d attire’ is an expression in ‘Henry V.’ (Vol. v. p. 556) for disordered dress. A ‘diffus’d song’ in ‘The Merry Wives of Windsor,’ A. iv. sc. 4, is an *irregular* song. Tollet quoted the following apposite passage from Stow’s Chronicle, ‘I doubt not but thy speech shall be more *diffuse* to him, than his French shall be to thee.’” COLLIER.

The full passage in Stow (which is borrowed from Cavendish’s *Life of Wolsey*) stands thus: “and [Wolsey] speaking merilie to one of the gentlemen there, being a Welshman, said, Rice (quoth he), speake you Welsh to them: I doubt not but that thy speech shall bee more *diffuse* to him, than his French shall be to thee.” *Annales*, p. 533, ed. 1615. When this passage was cited by Tollet in a note on *The Merry Wives of Windsor*, act iv. sc. 4, he was not aware that “diffuse to him” means, ‘difficult for him to understand.’ “*Dyffuse harde to be vnderstande, diffuse*.” Palsgrave’s *Lesclar. de la Lang. Fr.* 1530, fol. lxxxvi. (Table of Adiect.).

“But oft yet by it [logick] a thing playne, bright and pure,
 Is made *diffuse*, vnknown, harde and obscure.”
 Barclay’s *Ship of Fooles*, fol. 53, ed. 1570.

“These poetes of auntyente,
 They ar to *diffuse* for me.”
 Skelton’s *Phyllyp Sparowe*,—*Works*, i. 74, ed. Dyce.

The quotation from Stow (or rather Cavendish) is, therefore, hardly to the purpose. Kent does not wish to render his speech *difficult to be understood*, but merely to disorder it, to disguise it, as he had disguised his person.

Tollet is not the only one of Shakespeare’s commentators who shews extreme ignorance of the language of an earlier period. On the passage of *Hamlet*, act iv. sc. 7,

"And then this *should* is like a spendthrift sigh,
That hurts by easing,"—

Johnson having remarked,

"It is a notion very prevalent, that *sighs* impair the strength, and wear out the animal powers;"

Steevens added;

"So, in the Governall of Helthe, &c. printed by Wynkyn de Worde: 'And for why whan a man casteth out that noble humour too moche, he is hugely dyscolored, and his body moche febled, more then he lete four *sythes*, soo moche blode oute of his body' "!!
—where "four *sythes* soo moche blode" really means 'four times so much blood.'

ACT II.

SCENE 1.—C. p. 395.

"*Corn.* You know not why we came to visit you.

Reg. Thus out of season, threading dark-ey'd night.
Occasions, noble Gloster, of some poize,
Wherein we must have use of your advice."

The proper punctuation is;

"*Corn.* You know not why we came to visit you,—

Reg. Thus out of season, threading dark-ey'd night:
Occasions, noble Gloster," &c.

SCENE 2.—C. p. 397; K. p. 58.

"you come with letters against the king, and take Vanity, the *puppet's*, part, against the royalty of her father."

"The allusion is evidently to the character of Vanity, in some of the early Moralities or Moral-plays. She had also probably been represented in a puppet-show, and hence Kent calls her 'Vanity, the puppet.'" COLLIER.

In supposing that Kent alludes to a puppet-show, Mr. Collier is certainly mistaken. Here, as in many other passages of early writers, "*puppet*" is nothing more than a term of contempt for a female. So in Beaumont and Fletcher's *Little French Lawyer*;

"For he that makes a goddess of a *puppet*,
Merits no other recompense." Act i. sc. 1.

"a lady-traitor!

Perish by a proud *puppet*!" Act iii. sc. 5.

and in Drayton's *Elegie vpon the death of the Lady Penelope Clifton*;

"A thousand silken *Puppets* should haue died,
And in their fulsome coffins putrified,
Ere in my lines you of their names should heare,
To tell the world that such there euer were," &c.

Elegies, p. 199,—appended to *The Battaile of Agincourt*, &c. ed. 1627.

"*Kent*. Strike, you slave: stand, rogue, stand; you neat slave,
strike. [Beating him.

Osw. Help, ho! murder! murder!

Enter CORNWALL, REGAN, GLOSTER, EDMUND, and *Servants*.

Edm. How now! What's the matter? *Part*.

Kent. With you, goodman boy, if you please: come, I'll flesh you; come on, young master."

"'Part' is wanting in the quartos." COLLIER.

Though adopted from the folio by the other modern editors, "Part" is undoubtedly a stage-direction. This is clear from its interfering with the dialogue: Edmund asks "*What's the matter?*" and Kent immediately replies, "*With you* [*i. e.* 'the matter is with you, I will deal with you']; *goodman boy*," &c.

That such a stage-direction is common in old plays, hardly perhaps requires to be shewn: one instance, however, may be given;

"*Rich*. Art thou content to breath? [*Fight & part once or twice.*"

A Pleasant Commodie, called Looke about you,

1600, sig. 1 3.

SCENE 2.—C. p. 398.

"*Reg*. The messengers from our sister and the king."

"All the old copies have 'messengers,' but Oswald is the only one upon the stage." COLLIER.

What could Mr. Collier be thinking of? Oswald is the *messenger* "from our sister," Kent the *messenger* "from the king."

SCENE 2.—C. p. 399.

"A plague upon your *epileptic visage*!
Smile you my speeches, as I were a fool?"

Here neither Mr. Collier nor Mr. Knight has any note,—nor perhaps is one necessary. But I may just remark that the explanation of "*epileptic visage*," cited from Johnson in the *Variorum Shakespeare* (and the only one there), is altogether wrong,—“the frightened countenance of a man ready to fall in a fit.” The context shews that it means ‘visage distorted by grinning.’

Why has Mr. Collier no note on “turn their halcyon beaks,” which occurs a few lines earlier? Not one reader out of two hundred will be able to discover the allusion.

SCENE 2.—C. p. 402; K. p. 62.

"Come, my lord, away.

[*Exeunt* REGAN and CORNWALL.]

So too the other modern editors: but what becomes of Edmund, Oswald, and the Servants? The proper stage-direction here is;

"[*Exeunt all except Gloster and Kent.*"]

"Take vantage, heavy eyes, not to behold
This shameful lodging. Fortune, good night;
Smile once more; turn thy wheel!"

Arrange, with Mr. Knight and the other modern editors;

"Take vantage, heavy eyes, not to behold
This shameful lodging.
Fortune, good night; smile once more; turn thy wheel!"

SCENE 3.—C. p. 404; K. p. 64.

"Poor *Turlygood*! poor Tom!"

where the metre does *not* run on regularly from speech to speech, are innumerable.

The preceding passage is given by Mr. Knight from the folio, thus ;

“ Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and *blister*,”—

which is a sheer corruption.

SCENE 4.—C. p. 412.

“ *Lear*. Return to her ? and fifty men dismiss'd ?
No, rather I abjure all roofs, and choose
To wage against the enmity o' the air ;
To be a comrade with the wolf and owl.—
Necessity's sharp pinch !—Return with her ? ”

I cannot imagine how Mr. Collier understood the words “ *Necessity's sharp pinch*,” when he disconnected them from what precedes by a full-point. The other modern editors give what is obviously the right punctuation ;

“ To be a comrade with the wolf and owl,—
Necessity's sharp pinch ! ”

SCENE 4.—C. p. 415.

“ *Gon*. 'Tis his own blame hath put himself from rest,
And must needs taste his folly.”

Is, with the above punctuation, nonsense. Point, as the other modern editors do ;

“ *Gon*. 'Tis his own blame ; hath put himself from rest,
And must needs taste his folly.”

“ hath,” of course, is equivalent to ‘ *he* hath.’

ACT III.

SCENE 2.—C. p. 420 ; K. p. 83.

“ *Lear*. No, I will be the pattern of all patience ; I will say nothing.”

"*Lear*. No, I will be the pattern of all patience ;
I will say nothing."

"*Fool.* And I'll go bed at noon."

"*Fool.* And I'll go to bed at noon."

“*Reg.* To whose hands
Have you sent the lunatic king? Speak.

“*Reg.* To whose hands have you sent the lunatic king? Speak.”

“*Corn.* Wherefore to Dover? Let him answer that.”

The other modern editors agree in adopting the reading of the folio, "stick."

On the passage, "Sir, I mist my purpose in his arm, *rash'd* his doublet-sleeve," &c. Jonson's *Every Man out of his Humour*,—*Works*, ii. 153, Gifford remarks;

"To *rash*, (a verb which we have improvidently suffered to grow obsolete,) is to strike obliquely with violence, as a wild boar does with his tusk. It is observable with what accuracy Shakspeare has corrected the old quarto of King Lear, which read,

————— 'nor thy fierce sister

In his anointed flesh *rash* boarish fangs,'

for which he has properly given, '*stick* boarish fangs.'"

SCENE 7.—C. p. 441.

"*Corn.* If you see, vengeance,—"

There ought to be no point after "see": Cornwall alludes to what Gloster has just said;

"but I shall *see*

The winged vengeance overtake such children."

ACT IV.

SCENE 6.—C. p. 458.

"If Edgar live, O, bless him!—

Now, fellow, fare thee well. [*He leaps, and falls along.*

Edg. Gone, sir: farewell.—

And yet I know not how conceit may rob," &c.

The stage-direction is wrongly placed: Gloster certainly does not "leap," till after Edgar has said "Gone, sir: farewell."

Mr. Knight rightly explains "Gone, sir;"

"Gloster has previously told Edgar, 'go thou further off;' and when Gloster again speaks to him, he says, '*Gone, sir.*'"

—————
"Look up *a height*."

Read,

"Look up *a-height*."

SCENE 7.—C. p. 469.

“*Lear*. You are a spirit, I know. *Where* did you die?”

“So the folio, and two of the quartos: the other quarto, ‘*When* did you die?’ The difference is not material, but modern editors, who profess most to follow the folio, have here, as in many other instances, deserted it without notice.” COLLIER.

No wonder that the other modern editors deserted the folio here; for the reading “*Where*” is all but nonsense.

ACT V.

SCENE 1.—C. p. 472; K. p. 134.

“*Edm.* Fear me not.—
She, and the duke her husband,—

Enter ALBANY, GONERIL, and Soldiers.”

So, too, Messrs. Malone and Knight very improperly put a comma and break at the end of Edmund’s speech, as if it were imperfect. On the contrary, it is complete:

“She, and the duke her husband.”

i. e. ‘Here she comes, and the duke her husband.’

SCENE 3.—C. p. 484.

“Whilst I was big in clamour, came there a man,
Who, having seen me in my worst estate,
Shunn’d my abhorr’d society; but then, finding
Who ’t was that so endur’d, with his strong arms
He fasten’d on my neck, and bellow’d out
As he’d burst heaven; threw *me* on my father;
Told the most piteous tale of Lear and him,” &c.

“So every quarto; but some modern editors read ‘threw *him* on my father,’ without assigning any reason for the unauthorised change. We adhere to the old text, admitting, however, that it is more likely that Kent, in grief, should have thrown himself upon Gloster, than that, in his awkward violence, he should have thrown Edgar upon his father’s body.” COLLIER.

Malone, like Mr. Collier, retains the old reading; “the text,” he says, “being intelligible, and it being very impro-

bable that the word *me* should have been printed instead of *him*."

The reading "me" is doubtless "intelligible" enough; but Kent's tumbling down Edgar on the dead body of his father is an incident more suited to a comic pantomime than to a serious narrative in a tragedy. The progress of the error here is plain;—"him"—"'em" (how often these two words are confounded, has been already shewn, p. 64)—"me." Other corruptions may be traced in the same way: for instance, we sometimes find "thou," where the sense positively requires "yon,"—the progress of that error having been—"yon"—"you"—"thou."

SCENE 3.—C. p. 490; K. p. 149.

" he hates him,
That would upon the rack of this *tough* world
Stretch him out longer."

So too Messrs. Malone and Knight.—Read, by all means, as Pope did, "rough."

OTHELLO.

[Vol. vii. COLLIER ; vol. viii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 498.

“ One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair *wife*.”

“ This line has occasioned a good deal of controversy, and various conjectures have been hazarded. Tyrwhitt would read *life* for ‘ wife ;’ and Mr. Petrie of Edinburgh suggests to me, that ‘ wife’ may have been misprinted for *guise*, which, I must own, is not a very probable conjecture. The text is most likely right.” COLLIER.

The text may be right, though I doubt it: but I cannot help wondering greatly that Mr. Petrie, when he conjectured “ *guise*,” should not have stumbled upon “ wise” (way).

SCENE 2.—C. p. 508 ; K. p. 363.

“ The wealthy curled *darlings* of our nation.”

Mr. Knight gives, with the folio, “ *dearling*,” which he says is “ the old Saxon word *dearling* in a plural sense.” The fact is, the *s* has been omitted in the folio by a mistake of the compositor. In Shakespeare’s time *dearling* could never have been used as a plural. That even Spenser (who antiquated his language much more than any of his contemporaries) did not venture to employ such an archaism, is proved by the following passage of his *Hymne in honour of Love*;

“ There thou them placest in a paradize
Of all delight and ioyous happie rest,
Where they doe feede on nectar heauenly-wize,
With Hercules and Hebe, and the rest
Of Venus *darlings*, through her bountie blest ;
And lie like gods in yuorie beds arayd,
With rose and lillies ouer them displayd.”

SCENE 3.—C. p. 512.

“Whoe’er he be that, in this foul proceeding,
 Hath thus beguil’d your daughter of herself,
 And you of her, the bloody book of law
 You shall yourself read in the bitter letter,
 After *its* own sense; yea, though our proper son
 Stood in your action.”

“‘After its own sense,’ is after the very sense of the ‘bitter letter’ of ‘the book of law.’ The folio has ‘After *your* own sense.’”
 COLLIER.

The reading of the folio (adopted by the other modern editors) is manifestly the true one: “After *your* own sense,” *i. e.* ‘According to your own interpretation.’

SCENE 3.—C. p. 515.

“Whereof by parcels she had something heard,
 But not *intently*.”

“*i. e. coherently*, or, more strictly, *attentively*.” COLLIER.

How could the word embrace two such different significations as *coherently* and *attentively*? The truth is, *intently* never meant *coherently*: it was always used as equivalent to *attentively*, not only by the writers of Shakespeare’s time, but by those of a much earlier date. Palsgrave has “*Intentyfe* hedefull.”—“*Ententyfe*, busy to do a thyng or to take hede to a thyng.” *Lesclar. de la Lang. Fr.*, 1530, fols. lxxxx. lxxxvii. (where he renders both by the Fr. *ententif*.)

SCENE 3.—C. p. 520; K. p. 374.

“That I did love the Moor to live with him,
 My downright violence and *storm* of fortunes
 May trumpet to the world.”

“The quarto, 1622, alone reads ‘*scorn* of fortunes,’ which may be preferable.” COLLIER.

So also Messrs. Malone and Knight.

The quarto 1622 is, no doubt, right. Those editors who defend “storm,” quote (as usual) passages which they call

parallel, but which in fact are nothing to the purpose. In Beaumont and Fletcher's *Honest Man's Fortune*, act iv. sc. 1, we find, according to the old eds.,

“But Time and *Fortune*, run your courses with him,
He'll laugh and *storm* you when you shew most hate;”

while the excellent ms. of that play in my possession affords the true reading;

“He'll laugh and *scorn* you,” &c.

“Vouch with me, heaven, I therefore beg it not,
To please the palate of my appetite;
Nor to comply with heat, the young affects,
In my defunct and proper satisfaction;
But to be free and bounteous to her mind.”

“This passage (so printed in every old copy) has occasioned much dispute and long notes: it seems to us that nothing can be clearer, allowing only a little latitude of expression. Othello refers to his age, elsewhere several times alluded to, and ‘in my *defunct* and *proper* satisfaction,’ is merely, ‘in my *own dead* satisfaction,’ or gratification, the youthful passions, or ‘young affects,’ being comparatively ‘defunct’ in him. For the sense, though not for the harmony of the verse, it ought to have run, ‘for my proper and defunct satisfaction,’ and had it so run, we doubt if so much ink would have been spilt and wasted upon it. It requires no proof that ‘proper’ was often used for *own*: in this very scene (p. 512) the Duke says, ‘yea, though our *proper* son,’ &c. Mr. Amyot fully concurs with me.” COLLIER.

Mr. Knight, who also follows the old copies, remarks;

“We would only observe, that *comply* may be used in the sense of *supply*, that *affects* are *affections*, and that *defunct* does not necessarily mean dead. Tyrwhitt considers that *defunct* may be used in the Latin sense of *performed*. As *function* has the same Latin root, we would suggest that Shakspeare used *defunct* for *functional*, and then the meaning is clear; nor to gratify the young affections, in my *official* and *individual* satisfaction.”

Few persons, I apprehend, will be satisfied with Mr. Collier's explanation; nobody, assuredly, with Mr. Knight's. Neither of them seems to have been aware that there is a

When Mr. Collier adopted the reading of the folio, "leave," what meaning did he attach to it? did he suppose it to be only another form of "leve" "leef," or "lief," (a word which, I apprehend, was never used as a substantive)? The reading of the quarto, 1622, "list" (adopted by the other modern editors) is clearly the true one.

SCENE I.—C. p. 538; K. p. 394.

"If this poor *trash* of Venice, whom I *trace*
For his quick hunting, stand the putting on," &c.

"That this reading of the folio is right we have the evidence of the quarto, 1630: the quarto, 1622, has *crush* for 'trace.' Warburton, with some plausibility, would alter 'trash' to *brach*, which means (see Vol. iii. p. 108; Vol. iv. p. 288; Vol. vi. p. 44) a dog, but as we find 'trash' in two of the old copies (not printed from each other) we may presume that it is to be taken to refer to the worthlessness of Roderigo. 'Trace' seems used to indicate some species of confinement (like a trace applied to horses) in order to keep back a dog which was too quick in hunting. Malone substituted *trash* for 'trace' without any authority," &c. COLLIER.

"The reading of the quarto is,—

'If this poor trash of Venice, whom I *crush*
For his quick hunting.'

Crush is evidently a corruption, and is properly rejected. But why do the commentators reject the *trace* of the folio, substituting *trash*? because they say *trace* is a corruption of *trash*. Now, on the contrary, the noun *trash*, and the verb *trace*, are used with perfect propriety. The *trash* is the thing *traced*, *put in traces*—confined—as an untrained worthless dog is held, and hence the present meaning of *trash*. There is a letter on this subject in 'The Gentleman's Magazine' for 1763, which satisfactorily establishes the propriety of the word *trace*." KNIGHT.

"If this poor *trash* of Venice" is doubtless the right reading—*trash* meaning 'worthless, contemptible person:' so afterwards the same speaker (Iago) says (act v. sc. 1);

"Gentlemen all, I do suspect this *trash* [Bianca]
To be a party in this injury."

Mr. Knight's explanation of *trash*, "the thing *traced*, put *in traces*—confined—as an untrained worthless dog is held," is borrowed from Richardson's *Dict.*, where we find; "A *trash*—any thing (man, dog) *trashed* or *traced* or confined in *traces*, that it may not, because it would, run or pursue too fast, rashly; like an untrained dog; a worthless hound: hence it is—any thing worthless," &c. But in the above explanation Richardson is undoubtedly mistaken: he gives to *trash* a meaning which it never did and never could bear. When used as a huntsman or dog-trainer's term, or metaphorically with an allusion to their practices, it invariably signifies *the thing WHICH RESTRAINS*: "Above this lower roome shall be your huntsmans lodging, wherein hee shall also keep his cooples, liams, collars, *trashes*, boxes," &c. Markham's *Countrey Contentments*, b. i. c. i. p. 15, ed. 1615. The *trash*—whether a strap, a rope dragging loose on the ground, or a weight—was fastened round the neck of a too forward dog, to check his movements.

SCENE 3.—C. p. 545; K. p. 400.

"*Mon.* 'Zounds! I bleed still: I am hurt to the death. [*He faints.*"]

Mr. Knight prints, with the folio;

"*Mon.* I bleed still; I am hurt to the death.—He dies—"

and remarks;

"Because these words ['He dies'] are not found in the quarto, the line there being eked out with *zounds*! Malone supposes that they were absurdly inserted as a stage-direction. It is evident that, although Montano fancies himself hurt to the death, he is still ready to attack Cassio, as his words express, *he dies*!"

This is one of the notes in which Mr. Knight shews with what ingenuity he can defend even the grossest blunders of the old editions. Mr. Collier has well observed;

"The true stage-direction, for which 'He dies' was, no doubt, intended, is found in the quarto, 1630, 'He faints.'"

“ *she* let it drop by negligence ;
And, to th’ advantage, I, being here, took’t up.”

SCENE 3.—C. p. 573 ; K. p. 426.

“ *her* name, that was as fresh
As Dian’s visage, is now begrim’d and black
As mine own face.”

“ Our text is that of the quarto, 1630, which agrees with the folio, excepting that the former corrects an error of the latter by reading ‘ *her* name’ for ‘ *my* name.’ ” COLLIER.

Mr. Knight prints ;

“ *My* name, that was as fresh,” &c.

with the following note ;

“ In all modern editions, except Rowe’s, this has been changed to ‘ *her* name.’ There is probably not a more fatal corruption of the meaning of the poet amongst the thousand corruptions for which his editors are answerable. It destroys the master-key to Othello’s character. It is his intense feeling of *honour* that makes his wife’s supposed fault so terrific to him. It is not that *Desdemona’s* name is begrimed and black, but that *his own name* is degraded. This one thought, here for the first time exhibited, pervades all the rest of the play ; and when we understand how the poison operates upon Othello’s mind, we are quite prepared fully to believe him when he says, in conclusion,—

‘ For nought I did in hate, but all in honour.’

The thought that his own name is now tarnished drives him at once into a phrenzy. He has said, ‘ *I’ll have some proof* ;’ but the moment that the idea of dishonour comes across his sensitive nature, he bursts into uncontrolled fury :—

—— ‘ If there be cords, or knives,
Poison, or fire, or suffocating streams,
I’ll not endure it.’ ”

The word “ own ” in the last line of the passage is alone sufficient to refute Mr. Knight’s long and laborious defence of “ *My*.” Othello would not have said “ *MY* name is now as black as mine *OWN* face.”

Mr. Knight’s text of the present tragedy is, on the whole,

as bad as his text of *Hamlet*; and a worse text of either play could hardly be produced.

SCENE 3.—C. p. 575.

“Now do I see ’tis true.—Look here, Iago;
All my fond love thus do I blow to heaven: ’tis gone.—
Arise, black vengeance,” &c.

Arrange, with the other modern editors;

“Now do I see ’tis true.—Look here, Iago;
All my fond love thus do I blow to heaven:
'Tis gone.—
Arise, black vengeance,” &c.

SCENE 4.—C. p. 579.

“the hearts of old gave hands,
But our new heraldry is—hands, not hearts.”

The reader probably will recollect with dismay the immense mass of annotation which this passage has called forth in consequence of Warburton's ridiculous idea that the poet alluded here to the new order of baronets created by King James. I have only to observe; first,—that the word “heraldry” (which the commentators are surprised at finding here) was evidently suggested to Shakespeare by the words in the preceding line, “gave hands” (to “give arms” being an heraldic term); secondly, that Warner, in his *Albions England*, has,

“My hand shall neuer giue my heart, my heart shall giue my hand.”
p. 282, ed. 1596.

ACT IV.

SCENE 1.—C. p. 592.

“*Iago*. Do it not with poison, strangle her in her bed, even the bed she hath contaminated.”

This speech (printed by all the modern editors as prose) is, I suspect, two lines of blank verse.

SCENE 1.—C. p. 595.

“*Lod.* Is this the *noble* Moor whom our full senate
Call all-in-all sufficient?—This the *noble* nature
Whom passion could not shake? whose solid virtue,” &c.

“Thus [‘This the *noble* nature’] both the quartos: the folio, ‘Is this the nature.’ As far as a ten-syllable verse is concerned, ‘noble’ is certainly too much; but instances of lines of twelve syllables have been numerous, and the epithet is an important addition to the sense.” COLLIER.

The word “noble” in the second line (retained also by Malone) was undoubtedly inserted by a mistake of the compositor of the first quarto, his eye having caught it from the preceding line.

ACT V.

SCENE 2.—C. p. 618.

“*Oth.* Being done,
There is no pause.
Des. But while I say one prayer.
Oth. It is too late. [*He smothers her.*]
Des. O Lord, Lord, Lord!
Emil. [*Within.*] My lord, my lord! what ho! my lord,
my lord!”

“These exclamations [‘O Lord, Lord, Lord!’] are only in the quarto, 1622.” COLLIER.

And there Mr. Collier ought (with the other modern editors) to have left them; for they were most probably foisted into the text by the players. So far is “O Lord, Lord, Lord!” from adding to the terror or pathos of the scene, that it is disgustingly vulgar; and being immediately followed by Emilia’s

“My lord, my lord! what ho! my lord, my lord!”
the effect of the whole is not a little comic.

SCENE 2.—C. p. 624.

“O murderous coxcomb! what should such a fool
Do with so good a woman?”

“ ‘Do with so good a *wife*,’ only in the folio.” COLLIER.

It is absolutely necessary to adopt here (as the other modern editors do) the reading of the folio.

SCENE 2.—C. p. 629.

“ of one, whose hand,
Like the base Indian, threw a pearl away,
Richer than all his tribe.”

“ The meaning is very clear, the allusion obscure ; and the probability is that Shakespeare referred to some known fable of the time, now lost.” COLLIER.

“ The word *tribe*,” observes Boswell, “ is not, as Mr. Malone [who here printed “Judean”] seemed to suppose, peculiarly applicable to the Jews. It meant in Shakspeare’s time, as we learn from Cokeram, *a kindred*, and it is constantly used at this day in speaking of the Indians.”

It was rather unnecessary to refer to Cokeram, since, *in the present play*, Iago says,

“ Good heaven, the souls of all my *tribe* defend
From jealousy !” Act iii. sc. 3.

Boswell proceeds ;

“ The Jews are not in general described as willing to throw away what is valuable ; and it is not likely that Shakspeare would allude to an anecdote of a single individual, of which perhaps none of his auditors had ever heard ; but in our author’s time, when voyages of discovery to America were common, each *putter out of five for one* was probably stimulated by a description of the riches he might find there, and of the facility with which the Indians *base*, on account of their ignorance, would part with them. I will only add, that two succeeding poets have given the Indians the same character :

‘ So the *unskilfull Indian* those bright gems
Which might adde majestie to diadems
‘ *Mong the waves scatters.*——’

Habington’s *Castara*—*To Castara weeping.*

So, also, in *The Woman’s Conquest* by Sir Edward Howard :

‘ —— Behold my queen—
Who with no more concern Ile cast away

*Then Indians do a pearl that ne're did know
Its value.'"*

The latter part of the above note (the most valuable of Boswell's contributions to the illustration of Shakespeare) proves, I think, decidedly, that Othello alludes to no particular story, but to "the Indian" as generally described: and to the passages just cited, the following may be added;

"The wretched Indian spurnes the golden Ore."

Drayton's *Legend of Matilda*, sig. F f 7,—
Poems, 8vo, n. d.

ANTONY AND CLEOPATRA.

[Vol. viii. COLLIER; vol. ii. Tragedies, Pict. ed. KNIGHT.*]

ACT II.

SCENE 1.—C. p. 26; K. p. 289.

“ But all the charms of love,
 Salt Cleopatra, soften thy *wand* lip!
 Let witchcraft join with beauty, lust with both :” &c.

“ It may be doubted whether ‘ wand ’ and ‘ lip ’ ought not to be united by a hyphen : ‘ wand ’ probably has reference to Cleopatra’s power of enchantment—that her lip is as potent as a magician’s wand ; and this construction seems warranted by what immediately follows, ‘ Let *witchcraft* join with beauty.’ ‘ Wand ’ is the ‘ witchcraft,’ and ‘ lip ’ the ‘ beauty.’ The conjectures that ‘ wand ’ is misprinted for *fond*, or *warm*, seem little better than idle ; although, as Mr. B. Field suggests, *waned* or *wan’d* might, possibly, be the true reading.”
 COLLIER.

What Mr. Collier says here about Cleopatra’s “ *wand-lip*,” *i. e.* lip as potent as a magician’s wand, cannot be allowed the merit of originality ; at least, it had been previously said in that mass of folly, ignorance, and conceit, Jackson’s *Shakespeare’s Genius Justified* ; and one can hardly suppose that such a wild fancy would spring up spontaneously in the brains of two commentators. Not even in Lycophron, the most enigmatical of poets, is there any expression half so far-fetched or so strangely-compounded as “ wand-lip ” ! When Mr. Collier mentioned, *as something new*, Mr. B. Field’s suggestion that “ *waned* or *wan’d* might, possibly, be the true reading,” was he ignorant that both Malone and Mr. Knight *had printed* “ wan’d ” ?

Whether the word be written *wand* or *wan’d*, it is evidently the past participle of the verb *wane* : Cleopatra herself has previously touched on the decrease of her beauty ;

* See note, p. 158.

“ think on me,
That am with Phœbus’ amorous pinches black,
And *wrinkled deep in time*.”

Act i. sc. 5.

A passage (though a comic one) of Fletcher’s *Queen of Corinth* may be cited here ;

“ oh, ruby *lips*,
Love hath to you been like wine-vinegar,
Now you look *wan* and pale, lips’ ghosts ye are !”

Act iv. sc. 1.

SCENE 2.—C. p. 32.

“ *Ant.* You wrong this presence ; therefore, speak no more.

Eno. Go to then ; *your considerate stone*.”

“ It may be a question, whether Enobarbus means to call Antony ‘a considerate stone,’ or to say merely that he will be silent as a stone. If the former, we must, with Johnson, change ‘your’ of the folios to *you* ; but the latter affords a clear meaning without any alteration of the ancient text.” COLLIER.

Enobarbus call Antony a *stone* ! he would as soon have ventured to throw one at him. Johnson’s proposed alteration, of which Mr. Collier cites only a part, bad as it certainly was, did not involve such an absurdity.

SCENE 5.—C. p. 41 ; K. p. 294.

“ a hand, that kings
Have lipp’d, and trembled kissing.

Mess. First, madam, he is well.

Cleo. *Why, there’s more gold.*

But, sirrah, mark, we use

To say, the dead are well : bring it to that,” &c.

Arrange, with Mr. Knight ;

“ *Cleo.* Why, there’s more gold. But, sirrah, mark ; we use
To say the dead are well : bring it to that,” &c.

SCENE 5.—C. p. 44.

“ *Cleo.* O ! that his fault should make a knave of thee,
That art not ! What ! thou’rt sure of ?—Get thee hence :” &c.

“Our punctuation of this disputed passage is that of Monck Mason; but he wished also to read, ‘What! thou’rt sure *of’t?*’—a slight change, indeed, but as it is not absolutely necessary, we do not carry our variation from the old copies farther than changing the pointing: in the folio, 1623, it stands,

‘O that his fault should make a knave of thee,
That art not what thou’rt sure of.’

This, it must be admitted, is far from intelligible. By the words, ‘What! thou’rt sure of?’ Cleopatra intends to inquire of the messenger once more, whether he is certain of the tidings he has brought. The meaning of the first part of the passage, as we have given it, is very evident.” COLLIER.

Monck Mason’s punctuation, with the change of “of” to “*of’t*,” afforded at least a sense: but Mr. Collier, by adopting that punctuation without changing “of” to “*of’t*,” has made the passage mere nonsense.

I should strongly protest against any deviation from the old eds. here. “That art not what thou’rt sure of” may mean, ‘That art not the evil tidings of which thou givest me such assurance.’

ACT III.

SCENE 9.—C. p. 77.

“*Ant.* Egypt, thou knew’st too well,
My heart was to thy rudder tied by the strings,
And thou should’st tow me after: o’er my spirit
The full supremacy thou knew’st, and that
Thy beck might from the bidding of the gods
Command me.”

Read, with the other modern editors, “Thy.” In such a case as this *the authority of the old eds. is nothing*.

SCENE 11.—C. p. 82; K. p. 311.

“*Thyr.* So.—
Thus then, thou most renown’d: Cæsar entreats,
Not to consider in what case thou stand’st,
Farther than he is *Cæsar’s*.”

So, indeed, the first folio; but it is evidently a misprint, though defended by Malone. The second folio gives the true reading, "Farther than he is *Cæsar*;" and so Mr. Knight.

The folios have the very same misprint in act iv. sc. 12, where (p. 106) Mr. Collier, alone of the modern editors, carefully retains it;

" she, Eros, has
Pack'd cards with *Cæsar's*," &c.

ACT IV.

SCENE 6.—C. p. 96.

" Alexas did revolt, and went to Jewry on
Affairs of Antony; there did *dissuade*
Great Herod to incline himself to *Cæsar*,
And leave his master Antony: for this pains,
Cæsar hath hang'd him."

"So all the folios, and, as Johnson says, perhaps rightly."
COLLIER.

If the folios were forty instead of four, such a reading could not be right: but (as Malone observes) the question is at once settled by the old translation of Plutarch which Shakespeare used for this tragedy, where we find, "he *persuaded* him to turne to *Cæsar*."

SCENE 10.—C. p. 102.

" Swallows have built
In Cleopatra's sails their nests: the *auguries*
Say, they know not,—they cannot tell;—look grimly,
And dare not speak their knowledge."

"*i. e.* the declarations of the augurs: it is unnecessary, with all modern editors, to change the word, found in all the old copies, to *augurers*." COLLIER.

This is a degree beyond the ridiculous. What! the *auguries* look grimly, and dare not speak their knowledge!

SCENE 12.—C. p. 109.

" The guard!—*how*?—O, despatch me!"

“Modern editors have usually printed *ho!* for ‘how?’ of the folios. The Rev. Mr. Barry proposes the substitution of *now*; but it seems to us that the text hardly requires alteration.” COLLIER.

Mr. Knight also retains “how?” but it was doubtless intended for “*ho!*” both by the author and the printer. That “*how*” was frequently put for *ho* in Shakespeare’s time, Malone has shewn by the following citations from the *Hamlet* of 1604;

“*Queen.* Help, *how!*”

Pol. What *how*, help.”

“O villainy! *how*, let the door be lock’d.”

I may add, that in earlier writers that mode of spelling *ho* was still more frequent; see, for instance, Skelton’s *Works*, i. 104, 267; ii. 6, 8, ed. Dyce.

SCENE 13.—C. p. 111; K. p. 326.

“The varying shore o’ th’ world. O Antony, Antony, Antony!

Help, Charmian, help, Iras, help: help, friends

Below; let’s draw him hither.

Ant.

Peace!”

The above arrangement, than which none could be worse, is given also by Malone. That adopted by Mr. Knight seems to be the best of which the passage will admit;—

“The varying shore o’ the world.—O Antony!

Antony, Antony!—Help, Charmian; help, Iras, help;

Help, friends below; let’s draw him hither.

Ant.

Peace;”

ACT V.

SCENE 2.—C. p. 130; K. p. 335.

“*Cleo.* As sweet as balm, as soft as air, as gentle.—

O Antony!—Nay, I will take thee too.—

[*Applying another Asp to her Arm.*

What should I stay—

[*Falls on a Bed, and dies.*

Char. In this *wild* world?—So, fare thee well,” &c.

Here Mr. Collier has no note. Mr. Knight observes that “some of the modern editions have turned *wild* into *wide*.”

Steevens conjectured that Shakespeare "might have written *vild* (*i. e.* vile, according to ancient spelling) for worthless;" and here Steevens was doubtless right. The misprint of *wild* for *vild* is one of the commonest in early books: the plays of Beaumont and Fletcher furnish the following examples;

"I will not lose a word
To this *wild* [read *vild*] woman," &c.

The Maid's Tragedy, act iii. sc. 1.

"and gave away
My soul to this young man, that now dares say
I am a stranger, not the same, more *wild* [read *vild*]," &c.

The Faithful Shepherdess, act iv. sc. 4.

"and from yourself
Have borrow'd power I never gave you here,
To do these *wild* [so the first 4to, the later 4tos *vild*,
fol. 1679 *vile*] unmanly things."

The Scornful Lady, act iii. sc. 1.

"Or am I of so *wild* [read *vild*] and low a blood,
So nurs'd in infamies—"

The Little French Lawyer, act iii. sc. 5.

CYMBELINE.

[Vol. viii. COLLIER; vol. viii. KNIGHT.]

ACT I.

SCENE 1.—C. p. 141; K. p. 204.

“ 1 *Gent.* We must forbear. Here comes the gentleman, the queen, and princess.”

Arrange, with Mr. Knight;

“ We must forbear. Here comes the gentleman,
The queen and princess.”

SCENE 2.—C. p. 142; K. p. 204.

“ though the king
Hath charg'd you should not speak together. [*Exit Queen.*
Imo. O dissembling courtesy! How fine this tyrant
Can tickle,” &c.

So too Mr. Knight. A little after, in this scene, both he and Mr. Collier give;

“ A lustre to it.

Cym. O thou vile one!

Imo. Sir,

It is your fault that I have lov'd Posthumus.”

Now, it is just as necessary, for the sake of the verse, that “ O ” in the former passage should stand by itself,

(“ *Imo.* O

Dissembling courtesy,” &c.)

as that “ Sir ” in the latter passage should be so placed. But Mr. Collier and Mr. Knight, when they reject here and in several other places the arrangement of the modern editors, fancy that they are *restoring the metre of Shakespeare*—by following the old copies.

SCENE 5.—C. p. 154; K. p. 214.

"*Iach.* You are *a friend*, and therein the wiser. If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting. But I see, you have some religion in you, that you *fear*."

Both Mr. Collier and Mr. Knight pass by this speech without any remark. After carefully comparing it with the context, I feel perfectly satisfied that Warburton's correction, "You are *afraid*, and therein the wiser," is the genuine reading. In the attempts of the commentators to explain, "You are *a friend*, and therein the wiser," there is nothing but weakness.

SCENE 6.—C. p. 158; K. p. 218.

"the agent for his master,
And the remembrancer of her, to hold
The *hand fast* to her lord."

So too Mr. Knight; and most erroneously.—Read

"The *handfast* to her lord,"

i. e. The *contract*.—Compare Beaumont and Fletcher;

"Should leave the *handfast* that he had of grace."

The Woman-Hater, act iii. sc. 1.

"I knit this holy *handfast*."

Wit at Several Weapons, act v. sc. 1.

(where the modern editors give wrongly, with the old eds., "hand fast.")

"I have given him that,
Which, if he take, shall quite unpeople her
Of leigers for her *sweet*."

"Possibly 'sweet,' as the Rev. Mr. Barry proposes, ought to be suite." COLLIER.

Surely, though such a villanous conjecture as this might be sent to Mr. Collier, he was not bound to record it.

SCENE 7.—C. p. 161.

"What woman is, yea, what she cannot choose
But must be,—will his free hours languish
For assur'd bondage?"

Imo. Will my lord say so?"

Arrange, with all the other modern editors ;

" But must be,—will his free hours languish *for*
Assurèd bondage."

Had Mr. Collier any particular objection here to "for" at the end of the line? We have afterwards in this play (act ii. sc. 3) ;

" I will make
One of her women lawyer to me ; *for*
I yet not understand the case myself." p. 173.

" *For*
The contract you pretend with that base wretch," &c.
p. 174.

SCENE 7.—C. p. 165.

" 'tis plate of rare device, and jewels
Of rich and exquisite form. Their *values* great,
And I am something curious, being strange,
To have them in safe stowage."

The other modern editors point ;

" 'tis plate, of rare device, and jewels,
Of rich and exquisite form ; their *values* great ;
And I am something curious," &c.,—

with which punctuation "values" is right enough. But when Mr. Collier (*in opposition to all the old copies*) made "Their" the commencement of a new sentence, it became absolutely necessary to read 'value's'."

ACT II.

SCENE 2.—C. p. 170.

" Swift, swift, you dragons of the night, that dawning
May bare the raven's eye."

" Mr. Barron Field thinks that this expression has been hitherto understood too literally, as meaning that the 'raven's eye' is 'bared,' or *opened*, by the 'dawning': he apprehends that night is here poetically described as 'the raven.' This may certainly be so, and the suggestion deserves attention, though we are not acquainted with any

‘ Then, if you can

Be pale : I beg but leave to air this jewel.’

Johnson interprets this reading, ‘if you can forbear to flush your cheek with rage.’ Boswell says, ‘if you can restrain yourself within bounds. To *pale* is commonly used to confine or surround.’ We follow the punctuation of the original, which gives a clear meaning—

‘ Then, if you can

Be pale, I beg but leave to air this jewel.’

Iachimo has produced no effect upon Posthumus up to this moment ; but he now says, if you *can* be pale, I will see what this jewel will do to make you change countenance.”

I have no doubt that the punctuation given by Mr. Collier is right ; and that the passage means, ‘ Then, if you can (*i. e.* if any thing has power to make you change colour), be pale (become pale at the sight of this) : I beg,’ &c.

SCENE 4.—C. p. 180.

“ It may be probable she lost it ; or,
Who knows, *if one, her women*, being corrupted,
Hath stolen it from her ?”

“ The Editor of the folio, 1632, inserted *of* before ‘ her women,’ but unnecessarily, the expression being elliptical—‘ if one, her women,’ is the same as ‘ if one *of* her women.’” COLLIER.

Mr. Collier here adopts from the first folio an error, in defence of which no body ever dreamed of saying a word. Such an ellipsis is impossible. We have had before in the present play ;

“ I will make
One of her women lawyer to me.”

Act ii. sc. 3, p. 173.

ACT III.

SCENE 2.—C. p. 186.

“ *Pis.* How ! of adultery ? Wherefore write you not
What monsters her accuse ?—Leonatus !
O, master ! what a strange infection
Is fallen into thy ear ! What false Italian

(As poisonous tongued, as handed) hath prevail'd
On thy too ready hearing?"

"So every old copy: every modern edition, 'What *monster's* her *accuser*?' Surely no variation from the ancient text is required."
COLLIER.

The last letter of "accuser" had evidently been omitted in the first folio by mistake. The reading

"What monsters her accuse?"

must be wrong; because, in the first place, we cannot suppose that Shakspeare would have employed here such an awkward inversion as "her accuse;" secondly, because we have in the next line but one, "What false Italian," &c.; and, thirdly, because it leaves the metre imperfect.

SCENE 5.—C. p. 202.

"Please you, sir,

Her chambers are all lock'd; and there's no answer
That will be given to the *loud* noise we make."

"The preposition *of* is mistakingly inserted after 'loud' in the folio, 1623: it is clearly needless to the sense, and injurious to the metre; but modern editors have usually printed the passage (without notice), 'to the *loud'st of* noise we make,' in order to preserve what in fact ought on all accounts to be removed." COLLIER.

The passage, when thus mutilated by Mr. Collier, does not afford the meaning which the poet certainly intended, viz. that the *very loudest* noise which they could make drew forth no answer. The text of the folio, "the *loud* of noise" is manifestly a misprint for "the *loud'st* of noise."

"Queen.

Go, look after.—

[Exit CLOTEN.]

Pisanio, *thou* that stand'st so for Posthumus,
He hath a drug of mine: I pray, his absence
Proceed by swallowing that, for he believes
It is a thing most precious."

Could Mr. Collier possibly suppose that

"Pisanio, *thou* that stand'st so for Posthumus,
He hath a drug of mine,"

was *one sentence*? The other modern editors rightly give the first of these lines as an exclamation, thus ;

“Pisanio, thou that stand'st so for Posthumus!—
He hath a drug of mine,” &c.

SCENE 6.—C. p. 209.

“Great men,
That had a court no bigger than this cave,
That did attend themselves, and had the virtue
Which their own conscience seal'd them, (laying by
That nothing gift of *differing* multitudes)
Could not out-peer these twain.”

“Some dispute has arisen respecting the word ‘differing’ in this line, but no commentator has taken what appears to be the plain sense of the author : ‘*differing* multitudes,’ does not mean ‘*deferring* multitudes,’ with Theobald, Hanmer, and Warburton ; nor *many-headed*, with Johnson ; nor *unsteady*, with Monck Mason and Steevens ; but merely, as it seems to us, *differing in respect of rank* from the persons upon whom the multitudes bestow the ‘nothing gift’ of reputation. The poet is contrasting, in a manner, the givers with the person[s] to whom the gift is made.” COLLIER.

In act iv. sc. 2, p. 212, Imogen says,

“*clay and clay differs in dignity*
Whose dust is both alike” :

but the difference there spoken of, is in the present passage so decidedly implied by the very terms “great men” and “multitudes,” that the addition to the latter word of the epithet “differing” in the sense of *differing in respect of rank* would be altogether superfluous, to say nothing of the ridiculous baldness of the expression. When Monck Mason cited the following line from the Induction to the *Second Part of King Henry IV.*, he pointed out the true meaning of “differing” in the present speech,

“The still *discordant, wavering multitude*.”

ACT IV.

SCENE 1.—C. p. 211 ; K. p. 280.

“ the lines of my body are as well-drawn as his ; no less young, more strong, not beneath him in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single oppositions : yet this *imper-severant* thing loves him in my despite.”

“ ‘ Imperseverant ’ must be taken in the sense of *perseverant*, (as Steevens remarks) like *impassioned*, &c. ; unless we suppose Cloten to mean *imperceptive*, or *imperceiving*, as regards his advantages over Posthumus. Hanmer reads ‘ *ill-perseverant*. ’ ” COLLIER.

“ The *im* is a prefix to *perseverant* ; in the same way as *impassioned*. ” KNIGHT.

The right reading (according to modern orthography) is undoubtedly “ this *imperceiverant* thing,” *i. e.* ‘ this thing without the power of perceiving my superiority to Posthumus. ’ —A passage of *The Widow* (by Jonson, Fletcher, and Middleton) stands as follows in the old copy ;

“ methinks the words

Themselves should make him do’t, had he but the *perseverance*
Of a Cock sparrow, that will come at philip,

And can nor write nor read, poor fool ! ”

Act iii. sc. 2.

where, of course, “ *perseverance* ” is, with our present spelling, “ *perceiverance*, ” — *i. e.* ‘ power of perceiving. ’

SCENE 2.—C. p. 221 ; K. p. 290.

“ the ruddock would,

With charitable bill,” &c.

Mr. Knight remarks (in “ Illustrations of Act iv. ”) that

“ the redbreast has always been a favourite with the poets, and
‘ Robin the mean, that best of all loves men,’

as Browne sings, was naturally employed in the last offices of love,” &c.

The line just cited from Browne brings to my recollection a passage of Chapman, which I have never seen quoted, and which is so singularly beautiful that it deserves to be better known ;

“ And yet, when Peace came in, all heauen was cleare ;
 And then did all the horrid wood appeare ;
 Where mortall dangers more then leaues did growe ;
 In which wee could not one free steppe bestowe
 For treading on some murtherd Passenger,
 Who thither was by witchcraft forc’t to erre ;
 Whose face *the bird* hid, *that loues Humans best*,
That hath the bugle eyes and Rosie Breast,
And is the yellow Autumns Nightingall.”

Euthymiaë Raptus, or The Teares of Peace, &c.

1609, sig. E 4.

SCENE 2.—C. p. 223.

“ You were as flowers, now wither’d ; even so
 These herb’lets shall, which we upon you *strew*.”

Read, with the other modern editors, “strow”; for a rhyme was as certainly intended here as at the conclusion of the speech ;

“ The ground that gave them first has them again :
 Their pleasures here are past, so is their pain.”

That transcribers were in the habit of writing “strew” and “strow” indifferently, is beyond a doubt.

SCENE 4.—C. p. 230 ; K. p. 297.

“ Pray, sir, to the army :
 I and my brother are not known ; yourself,
 So out of thought, and thereto so *o’ergrown*,
 Cannot be question’d.”

Neither Mr. Collier nor Mr. Knight explains “o’ergrown.” The only note on the word in the *Variorum Shakespeare* is the following one by Steevens ;

“ *o’ergrown*] Thus, Spenser ;
 ‘ ——— *oergrown* with old decay,
 And hid in darkness that none could behold
 The hue thereof.’”

Now, when Steevens cited these lines from Spenser (and he might have cited with equal propriety any other passage of any poet where the word “o’ergrown” happens to be found),

did he understand in what sense Shakespeare here employs "o'ergrown"? I think not. Its meaning is sufficiently explained by what Posthumus afterwards says of Belarius;

"who deserv'd
So long a breeding as *his white beard* came to." p. 235.

ACT V.

SCENE 4.—C. p. 240.

"*Sici.* Thy crystal window ope; *look, look* out:
No longer exercise,
Upon a valiant race, thy harsh
And potent injuries."

A glaring error of the first folio silently brought back into the text!!—Read, with the three later folios and the other modern editors,

"*Sici.* Thy crystal window ope; *look out.*"

SCENE 5.—C. p. 256.

"*Bel.* Stay, sir king.
This is better than the man he slew,
As well descended as thyself."

A word is omitted here.—Read, with all the old copies and all the other modern editions,

"*This man is better* than the man he slew."

PERICLES.

[Vol. viii. COLLIER ; Supp. vol., Doubtful Plays, &c. Pict. ed. KNIGHT.*]

ACT I.

SCENE 2.—C. p. 280 ; K. p. 68.

“ Nor boots it me to say, I honour,
If he suspect I may dishonour him :
And what may make him blush in being known,
He'll stop the course by which it might be known.
With hostile forces he'll o'erspread the land,
And with the *ostent* of war will look so huge,
Amazement shall drive courage from the state.”

“ So amended by Tyrwhitt, from *stint* of the old copies, and not *stent*, as Steevens misprinted it : he quoted several instances of the use of the expression ‘ ostent of war ’ in writers of the time, and such were probably the author’s words in this play.” COLLIER.

Mr. Knight retains “ stint,” with the following note ;

“ *Stint*, ‘ which is the reading of all the copies, has here no meaning,’ according to Malone. *Ostent* is therefore adopted. But what has been said just before?—

‘ *He'll stop* the course by which it might be known ?’

He will *stop* it, by the *stint of war*. *Stint* is synonymous with *stop*, in the old writers.”

In the first place, “ the *ostent* of war,” besides that it is an expression frequently found in early authors, accords well with the rest of the line “ will *look* so huge,”—words which were most unlikely to have occurred to the poet if he had written “ the *stint* of war.” Secondly, “ the *stint* of war ” could not possibly mean ‘ the *stop* of anything *by war* :’ the only meaning that can be wrung out of it is, ‘ the *stop of the war itself*.’

* See note, p. 158.

SCENE 4.—C. p. 286; K. p. 70.

“Our *tongues* and sorrows do sound deep
Our woes into the air; our eyes do weep,
Till *tongues* fetch breath that may proclaim them louder;
That if heaven slumber, while their creatures want,
They may awake their helps to comfort them.’

“We follow the old copies in this somewhat obscure passage, excepting that in the second line we read ‘do’ for *to*, and three lines lower ‘helps’ for *helpers*.” COLLIER.

Both Mr. Collier and Mr. Knight give this corrupted passage with a gross error, from which in the immediately preceding editions it had been free; for in the third line they *restore, according to the old copies*, “*tongues*,”—an obvious misprint, which Steevens had corrected to “*lungs*.”

I shall not object to Mr. Collier’s metrical arrangement of these lines; for it really matters little how such a passage is regulated.

ACT II.

SCENE 1.—C. p. 296; K. p. 78.

“And spite of all the rapture of the sea,
This jewel holds his *biding* on my arm.”

“In the old copies these lines run thus:—

‘And spite of all the *rupture* of the sea,
This jewel holds his *building* on my arm.’

The novel founded upon ‘Pericles’ shows that the two words, which in our text vary from the original copies, have been rightly changed by the commentators: Pericles, we are informed in the novel, got to land ‘with a jewel, whom all the *raptures* of the sea could not bereave from his arm.’ Sewel recommended ‘*rapture*’ for *rupture*, and Malone substituted ‘*biding*’ for *building*.” COLLIER.

How the passage cited from the novel proves that “*building*” should be changed to “*biding*,” I am unable to discover. It is, in fact, a most wanton and unnecessary change: “his *building* on my arm” is ‘his fixture on my arm.’

Mr. Knight, while he retains the misprint “*rupture*,” adopts Malone’s alteration “*biding*.”

SCENE 1.—C. p. 297 ; K. p. 78.

“ Only, my friend, I yet am unprovided
Of a pair of *bases*.

2 *Fish*. We'll sure provide : thou shalt have my best gown to make thee a pair.”

On “ bases” Mr. Collier has no note. Mr. Knight explains it “ armour for the legs,”—an interpretation which the next speech ought to have shewn him was false ; for if “ bases” meant “ *armour* for the legs,” how was the fisherman’s “ best gown” to make a pair of bases for Pericles ? The word is rightly explained by Nares, “ a kind of embroidered mantle which hung down from about the middle to about the knees or lower, worn by knights on horseback :” see *Gloss.* in v.

SCENE 4.—C. p. 305 ; K. p. 81.

“ *Hel.* Try honour’s cause ; forbear your suffrages :
If that you love prince Pericles, forbear.”

This nonsense is not questioned either by Mr. Collier or Mr. Knight. Steevens remarked, ‘ Try honour’s *course* :’ but the error does not lie in the word “ cause.” The right reading is evidently,

“ *For* honour’s cause, forbear your suffrages :”

the letter *r* was frequently written *below the line*, and hardly to be distinguished from *y* ; hence the mistake here of the original compositor. In the next scene we find,

“ I came unto your court *for honour’s cause*.” p. 308.

SCENE 5.—C. p. 308 ; K. p. 82.

“ *Thai.* Why, sir, if you had,
Who takes offence at that would make me glad ?”

Mr. Knight prints ;

“ *Thai.* Why, sir, say if you had, who takes offence
At that would make me glad ?”

to the destruction of the rhyme, which was manifestly intended here. Our early writers, when they introduced a couplet, did not think it necessary that the first line should be as long as the second.

SCENE 5.—C. p. 309; K. p. 83.

"*Thai.* Yes, if you love me, sir.

Per. Even as my life, *my* blood that fosters it."

Read, by all means, with the quarto of 1619;

"Even as my life, *or* blood that fosters it,"—

which Mr. Knight gives, and rightly explains, "Even as my life, or as my blood that fosters my life."

ACT III.

INDUCTION.—C. p. 309; K. p. 85.

"And crickets sing at the oven's mouth,

Are the blither for their drouth."

So also Mr. Knight. Malone gave Steevens' emendation, "*As* the blither," &c. Boswell defends the original reading, "*Are* the blither," &c. on the supposition that it is elliptical and equivalent to '*which* are the blither.'

Read,

"*E'er* the blither for their drouth :"

The ms. doubtless had "*Ere*," which the compositor of the first edition mistook for "*Are*."

SCENE 1.—C. p. 313; K. p. 87.

"1 *Sail.* Sir, your queen must overboard: the sea works high, the wind is loud, and will not lie till the ship be cleared of the dead.

Per. That's your superstition.

1 *Sail.* Pardon us, sir; with us at sea it hath been still observed, and we are strong in *earnest*. Therefore briefly yield her, for she must overboard straight."

"The old copies read 'strong in *eastern*,' and Monck Mason very plausibly suggested that the letters in the word *eastern* had been transposed, and that we ought to read 'strong in *earnest*.' The chief objection to this is, that in the quarto impressions *eastern* has one letter too much, being spelt with a final *e*—*easterne*: the folio, 1664, first omitted it." COLLIER.

Mr. Knight prints "strong in, *astern*"!!—in his long note

on which egregious lection he forgets to mention that it is a jewel picked out of Jackson's *Shakespeare's Genius Justified*.

I have not the slightest doubt that Boswell proposed the true reading here: his note (*to which Mr. Collier does not even allude*) is as follows;

"I would read—'strong in *custom*.' They say they have still observed it at sea, and are strong in their adherence to their usages. If the letters *c* and *u* were slurred, they might easily be mistaken for *ea*; the *o* not joined at the top might seem like *er*, and the last stroke of the *m*, if disjoined from the others, or carelessly formed, might pass for *ne*. The experience of my corrector of the press has sanctioned my conjecture."

SCENE 3.—C. p. 321; K. p. 89.

"Till she be married, madam,
By bright Diana, whom we honour all,
Unscissar'd shall this hair of mine remain,
Though I show will in't."

"The words, 'Though I show will in't,' appear to mean 'Though I show myself wilful in doing so.'" COLLIER.

Here all the modern editors either cite, or refer to, a passage in act v. sc. 3, which (corrupted doubtless) Mr. Collier gives verbatim from the old eds. thus;

"Thaisa,
'This prince, the fair-betrothed of your daughter,
Shall marry her at Pentapolis. And now,
This ornament,
Makes me look dismal, will I clip to form;
And what this fourteen years no razor touch'd,
To grace thy marriage-day, I'll beautify." p. 362.

Now, I am altogether at a loss to conceive how these editors should have failed to see that the words,

"*Makes me look dismal*,"

determine the right reading in the former passage, viz.

"Though I show *ill* in't."

(The misprint "*show will*" arose merely from the original compositor having repeated the *w*.)

ACT IV.

INDUCTION.—C. p. 323; K. p. 92.

“ And in this kind hath our Cleon
 One daughter, and a wench full grown,
 Even *ripe for marriage sight*: this maid
 Hight Philoten; and it is said
 For certain in our story,” &c.

“ *i. e.* ripe for the sight of marriage;—a very clear reading, requiring no change of ‘sight’ to *fight*, as Malone altered it. That ‘sight’ is the true word we have this evidence—that in Malone’s copy of the quarto, 1609, this passage stands, ‘Even *right* for marriage sight;’ whereas in the Duke of Devonshire’s copy of the same edition, *right* was corrected (as the sheet went through the press) to ‘*ripe*.’ if ‘sight’ had been an error, that word would probably not have been passed over. We might possibly read, ‘Even *ripe* for marriage *rite*,’ on the supposition that in the manuscript *rite* was spelt *right*, and misprinted ‘sight.’” COLLIER.

I do not exactly understand what Mr. Collier means by “a very clear reading;” but I feel confident that the one in question is utterly wrong; for to no writer of prose or verse would it ever have occurred to say that a maid was “ripe for marriage SIGHT,” *i. e.* for the SIGHT of marriage. Malone’s alteration “ripe for marriage *fight*” (which he defends by the words “Cupid’s wars” in an earlier part of the play) has been adopted by Mr. Knight: but such an expression is utterly at variance with the homely language which throughout this drama is put into the mouth of ancient Gower,—who in his Induction to the first act tells us that the beauty of Antiochus’s daughter

“ Made many princes thither frame,
 To seek her as a *bed-fellow*,
 In marriage-pleasures *play-fellow* :”

it was not for him to talk (like a Greek or Latin poet) of “marriage-*fight*.”—In short, what Mr. Collier thinks “we might *possibly* read,” is undoubtedly the genuine lection, viz.;

“ Even ripe for marriage-*rite*.”

SCENE 1.—C. p. 326.

“*Dion.* How now, Marina! why do you *weep* alone?
How chance my daughter is not with you? Do not
Consume your blood with sorrowing: you have
A nurse of me. Lord! how your favour’s chang’d
With this unprofitable woe!”

“Malone tells us that the earliest copies read *keep* for ‘weep.’ Such is not the case with the quarto, 1609, the property of the Duke of Devonshire, which, like all the subsequent impressions, has ‘weep alone.’ Either word may be right, but, from what follows, ‘weep’ seems preferable, and probably was substituted for *keep*.” COLLIER.

To say nothing of the parallel line in *Macbeth*, act iii. sc. 2;

“*How now, my lord! why do you keep alone?*”

the context proves that “weep” is a misprint. Dionyza first asks Marina why she keeps alone, without the company of Philoten; and then bids her not indulge in grief.

SCENE 3.—C. p. 331; K. p. 95.

“*Mar.* The more my *fault*,
To ‘scape his hands where I was like to die.”

Passed over without any note by Messrs. Malone, Collier, and Knight. Here “*fault*” means ‘misfortune;’ as in *The Merry Wives of Windsor*, act i. sc. 1, “’tis your *fault*, ’tis your *fault*” (which passage also is left unexplained by Mr. Collier and Mr. Knight). See Gifford’s note on Massinger’s *Works*, ii. 98, ed. 1813.

SCENE 4.—C. p. 334; K. p. 96.

“O villain Leonine!

Whom thou hast poison’d too.
If thou hadst drunk to him, it had been a kindness
Becoming well thy *face*.”

What is the meaning of “face,” (which neither Mr. Collier nor Mr. Knight attempts to explain)? Malone gave M. Mason’s conjecture, “*feat*.”—Read “*fact*.” Compare *The Winter’s Tale*, act iii. sc. 2;

“ As you were past all shame,
(Those of your *fact* are so) so past all truth.”

SCENE 4.—C. p. 335; K. p. 96.

“ She did *disdain* my child, and stood between
Her and her fortunes : none would look on her,
But cast their gazes on Marina’s face ;
Whilst ours was blurted at, and held a malkin,
Not worth the time of day.”

“ Steevens plausibly suggested that we ought to read ‘ *distain* my child,’ inasmuch as Marina did not ‘ disdain’ Philoten, but show her off to disadvantage. The old copies afford a clear meaning.” COL-
LIER.

Malone and Mr. Knight (the latter without a note) also retain “ disdain”!—though poor Marina was so far from *dis-
daining* any one, that she is represented as meekness itself,—though our old writers constantly use *distain* in the sense (absolutely required here) of *sully*ing by contrast,—and though in the Induction to this act Gower has said,

“ Marina gets
All praises, which are paid as debts,
And not as given. This so DARKS
In Philoten all graceful marks,
That Cleon’s wife, with envy rare,
A present murderer does prepare,” &c.

SCENE 6.—C. p. 340; K. p. 98.

“ *Bawd*. We have here one, sir, if she would—but there never came her like in Mitylene.

Lys. If she’d do the *deeds* of darkness, thou would’st say.”

So too Malone. Did he and Mr. Collier suppose that murder, house-breaking, robbery, &c. were alluded to?—Mr. Knight very properly prints “ deed.”

SCENE 6.—C. p. 342.

“ *Persevere* in that clear way thou goest,” &c.

Read, with the other modern editors, "Perséver," &c.: see p. 204.

SCENE 6.—C. p. 344.

"Thou'rt the damn'd door-keeper to every *coystrel*
That hither comes inquiring for his Tib."

"'Coystrel' seems to be corrupted from *kestrel*, a bastard kind of *hawk*. The word has occurred before in Vol. iii. p. 331. In the quarto, 1609, it is spelt *custrell*." COLLIER.

I have no doubt (in spite of Gifford's note on Jonson's *Works*, i. 109), that *coystrel* and *kestrel* are distinct words;

"*Coustrell* that wayteth on a speare *covsteillier*." Palsgrave's *Lesclar. de la Lang. Fr.*, 1530, fol. xxvii. (Table of Subst.)

"A carter a courtier, it is a worthy warke,
That with his whyp his mares was wonte to yarke;
A *custrell* to dryue the deuyll out of the derke," &c.
Skelton's *Magnyfycence*,—*Works*, i. 241, ed. Dyce.

See also Nares's *Gloss.* in v. *Coistrel*, where we find;

"Among the unwarlike attendants on an army are enumerated,
'Women, lackies, and *coisterels*.' *Holinsh.* iii. 272."

In the present passage *coystrel* is equivalent to 'low groom:' in the next page Marina says;

"And prostitute me to *the basest groom*
That doth frequent your house."

ACT V.

SCENE 1.—C. p. 348; K. p. 103.

"There is some of worth would come aboard: I pray
Greet *him* fairly."

"So the quarto, 1609: the later editions, *them*; but Helicanus refers to Lysimachus, who had been mentioned by the Tyrian sailor; and by 'some of worth,' Helicanus, of course, means some person of worth. Modern editors, not perceiving this, have, without warrant or notice, thrust a word into the line, and read 'some *one* of worth.'" COLLIER.

It is really astonishing to find Mr. Collier gravely stating

that "by 'some of worth,' Helicanus, *of course*, means some person of worth!" Could he, in any English writer, point out an example of the expression being so employed? he certainly could not. "Some of worth" cannot possibly mean 'some *single person* of worth;' it can have no other meaning than "some *persons* of worth" (applied here to Lysimachus and his train,—for Helicanus did not suppose that the governor of Mitylene would come unattended; and the present speech is immediately followed by "*Enter Lysimachus and Lords*"). In the next line, therefore, the reading of the later editions, "them," is the right one: that "him" was often put by a mistake of the compositor for "them," has been already shewn: see p. 64.

Mr. Knight interpolates the passage.

SCENE 1.—C. p. 350; K. p. 103.

"O, sir! a courtesy,

Which if we should deny, the most just God
For every graff would send a caterpillar,
And so *inflict* our province."

So also Mr. Knight, and without any note. Malone retained "*inflict*," observing, however,

"I do not believe to *inflict* was ever used by itself in the sense of to punish. The poet probably wrote—'And so *afflict* our province.'"

Doubtless he did: "*inflict*" is merely one of the hundred gross misprints which vitiate the text of this drama.

SCENE 2.—C. p. 357; K. p. 106.

"Or perform my bidding, or thou liv'st in woe:
Do 't, and *be* happy, by my silver bow.
Awake, and tell thy dream."

"'Be,' necessary to the sense and measure, is omitted in all the old editions." COLLIER.

The word "be" supplied by Malone (and adopted also by Mr. Knight) is an unnecessary addition. The passage ought to stand thus;

"Or perform my bidding, or thou liv'st in woe;
Do it, and happy; by my silver bow."

“and happy” meaning, as the preceding line evinces, ‘and thou liv’st happy.’

Mr. Knight’s punctuation,

“———— : by my silver bow
Awake, and tell thy dream.”

is quite wrong: Diana declares, “by her silver bow,” that Pericles shall be either wretched or happy, as he disobeys or obeys her bidding.

SCENE 3.—C. p. 360.

“*Per.* What means *the woman*? she dies: help, gentlemen!”

“So the quarto, 1619, and subsequent editions: the quarto, 1609, ‘What means the *mum*?’ which may have been a misprint for *nun*: it would suit the measure better, and it would not be unprecedented to call a priestess of Diana a nun.” COLLIER.

I do not believe that the author wrote “the woman,”—a lection which would seem to have been substituted in the later impressions only because the editors were unable to elicit the genuine one from “the *mum*.”

Probably, the right reading is either,

“*Per.* What means *she*? *mum*!—She dies: help, gentlemen!”
or,

“*Per.* What means *she*? *hum*!” &c.

In the first scene of this act we find,

“*Mar.* Hail, sir! my lord, lend ear.

Per. *Hum*! ha!”

p. 351.

RAPE OF LUCRECE.

[Vol. viii. COLLIER; Poems, appended to vol. ii. of Tragedies, Pict. ed. KNIGHT.]

C. p. 451.

“ O! let it not be *hild*

Poor women’s faults,” &c.

“ Thus the old copies ; and it may be necessary to preserve the false orthography for the sake of the rhyme.” COLLIER.

Shakespeare doubtless used “ *hild* ” for the sake of the rhyme ; nor was he singular in doing so ;

“ And in the black and gloomy Arts so skild,
That he euen Hell in his subiection *hild*.”

Drayton’s *Moone-Calfe*, p. 174, ed. 1627.

nay, we not unfrequently find that form employed when no rhyme is in question ;

“ ————— I *hild* such valiantnes but vaine.”

Warner’s *Albions England*, p. 83, ed. 1596.

“ With Tantalus *hild* starued Ghosts, whose pleasure was their paine.”

Id. p. 86.

“ Henry (the forth so named) *hild* the King deposed strate,” &c.

Id. p. 142.

“ She oft behild, and *hild* her peace,” &c.

Id. p. 144.

“ Some *hild* with Phœbus, some with her,” &c.

Id. p. 151.

“ He never *hild* but gracious thoughts of women,” &c.

Id. p. 173.

SONNETS.

[Ibid. COLLIER; ibid. KNIGHT.]

SON. xxviii.—C. p. 489.

“ I tell the day, to please him thou art bright,
 And dost him grace when clouds do blot the heaven :
 So flatter I the swart-complexion'd night,
 When sparkling stars *twire* not, thou gild'st the even.”

“ To ‘twire’ occurs in Chaucer, in the sense of *susurro*, as Tyrwhitt remarks, and that may be the meaning here, though Steevens supposes that ‘twire’ is only a corruption of *quire*. Ben Jonson, in his ‘Sad Shepherd,’ uses the word ‘twire’ for *peep*, and such is the sense his last editor assigns to it in the line in our text (Works, by Gifford, vol. vi. p. 280).” COLLIER.

In the excellent note alluded to, Gifford sneers (as he well might) at the “foolery” of the commentators on the present passage,—at Steevens, who “having learned from Tyrwhitt that *twire* (spoken of a bird) is probably a translation of *susurro*, inclines to think that *twire* means quire, and consequently that the sense of the line is, ‘When sparkling stars *sing* not in concert,’ &c.” Yet Mr. Collier, whose distinct reference to Gifford’s note shews that he must have read it, not only retails this obsolete “foolery,” but declares that *twire* may here be used in the same sense as in Chaucer !

Now, could “*twire*” in the sense of *sing* accord with the context ?

“ When sparkling stars *TWIRE* not [*i. e.* as Gifford well explains it—do not *gleam* or *appear at intervals*], thou *GILD’S*T the even.”

Besides, independently of the context, the expression “when sparkling stars *sing not*” is in itself nonsense ; because the music of the spheres was supposed to be unceasing,—as Shakespeare knew ;

“ There’s not the smallest orb, which thou behold’st,
 But in his motion like an angel sings,
 Still *quiring* to the young-ey’d cherubins.”

Merch. of Venice, act v. sc. 1.

Gifford (*ubi supra*) observes that the verb *twire* "is frequent in our early writers." He might have added that it occurs in the works of comparatively recent authors,—for instance, in Sir R. Steele's *Conscious Lovers*.

Mrs. Behn uses *twire* as a substantive ;

"Ah, such an eye, so sparkling, with an amorous *twire*!"
Feign'd Courtizans, act i. sc. 2,—*Works*, ii. 408, ed. 1702.

A LOVER'S COMPLAINT.

[Ibid. COLLIER; ibid. KNIGHT.]

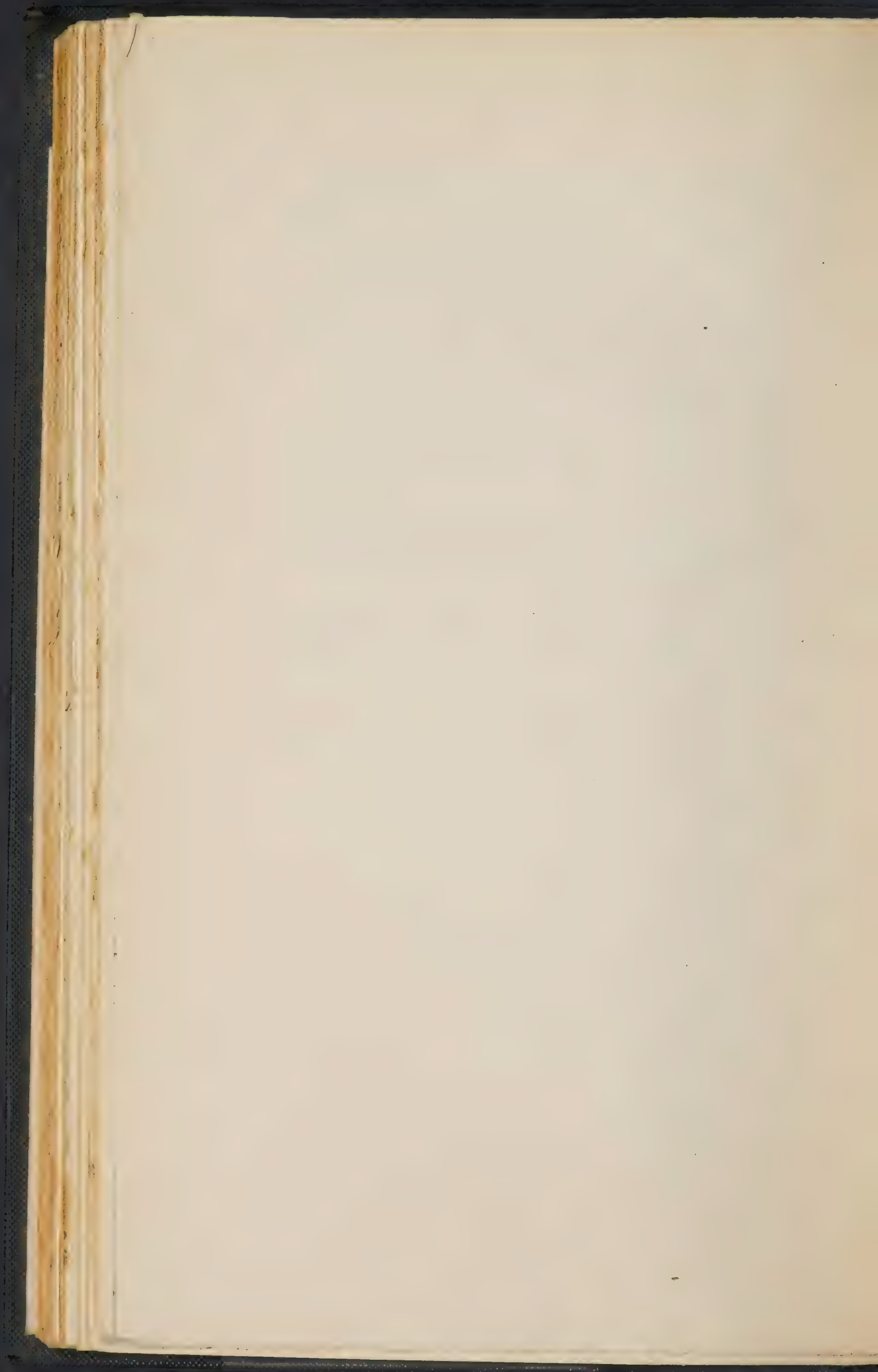
C. p. 546; K. p. 132.

"A thousand favours from a maund she drew
Of amber, crystal, and of *bedded* jet."

"Possibly a misprint for '*beaded* jet,' and so, Malone remarks, it was formerly printed; but as the original may mean jet set in metal, we do not alter it." COLLIER.

"So the original, the word probably meaning *jet imbedded*, or set, in some other substance. Steevens has *beaded jet*,—jet formed into beads; which Mr. Dyce adopts." KNIGHT.

Read, by all means, "beaded:" "*bedded* jet" could not signify 'jet artificially set in metal or any other substance;' it could mean nothing but 'jet embedded in its *native* soil.'



A FEW REMARKS
ON
GIFFORD'S EDITION OF B. JONSON'S WORKS.



EVERY MAN OUT OF HIS HUMOUR.

[Vol. ii.]

ACT III.

SCENE 3.—P. 124.

“Oh, your wits of Italy are nothing comparable to her: her brain’s a very quiver of jests, and she does dart them abroad with that sweet, *loose*, and judicial aim, that you would,” &c.

Gifford, as the punctuation shews, has overlooked the meaning of “loose,” which is here a substantive,—“with that sweet *loose*, and judicial aim,” &c. *Loose* is a technical term for the discharging of an arrow: so in Beaumont and Fletcher’s *Cupid’s Revenge*, act ii. sc. 1 (where see my note);

“But he shall know ere long that my smart *loose*
Can thaw ice, and inflame the wither’d heart
Of Nestor.”

CYNTHIA'S REVELS.

[Vol. ii.]

ACT I.

SCENE 1.—P. 230.

“*Mer.* Why so, my little *rover*?”

In a subsequent passage of this play, “rovers” means ‘arrows shot compass-wise, or with a certain degree of elevation’ (see Gifford’s note, p. 370); and such, when archery is in question, is generally the meaning of the word. But here “rover” is equivalent to ‘archer:’ compare the following lines of Gosson’s *Pleasant Quippes for Vpstart Newfangled Gentlewomen*, 1595;

“When shooters aime at buttes and prickes,
they set up whites, and shew the pinne:
It may be apornes are like tricks
to teach where *rovers* game may winne.
Brave archers soone will find the marke,
But bunglers hit it in the darke.”

p. 10, reprint.

SCENE 1.—P. 249.

“*Amo.* Sir, shall I say to you for that hat? *Be not so sad, be not so sad.*”

Probably the burden of some forgotten song.

ACT V.

SCENE 2.—P. 346.

“*Amo.* Here is a hair too much, take it off. Where are thy *mullets*?”

“Mullets are small pincers, answering, perhaps, to our curling-irons. The word is in Coles’s English Dictionary; but I can give no example of its use by Jonson’s contemporaries.” GIFFORD.

It occurs in *The Devils Charter*, 1607, by B. Barnes;

“ I will correct these arches with this *mullet*:
Plucke not too hard : beleeue me, Motticilla,
You plucke to[o] hard.”

Sig. H.

P. 382.

After the Epilogue ;

“ *Ecce rubet quidam, pallet, stupet, oscitat, odit.*
Hoc volo: nunc nobis carmina nostra placent.”

Did Gifford and the other editors suppose that these lines
were by Jonson? They are Martial's—*Lib. vi. Ep. lxi.*

THE FOX.

[Vol. iii.]

ACT II.

SCENE 1.—P. 209.

“*Scoto of Mantua, sir.*”

“I know not whether Jonson had any contemporary quack in view here. The name he has taken from an Italian juggler who was in England about this time, and exhibited petty feats of legerdemain. See the *Epigrams* [vol. viii. 227]. Our poet was a great reader and admirer of the facetious fopperies of a former age; and I am strongly inclined to think that he intended to imitate Andrew Borde, a physician of reputation in Henry VIII.’s time, who used to frequent fairs and markets, and there address himself to the people. Here is an evident imitation of his language,” &c. GIFFORD.

It is surely to Scoto, not to Borde, that Jonson alludes in this scene. Jeronimo Scoto called himself a count, and wandered over the world as a conjuror. I have somewhere read, that, while in Germany, he first cheated a man of high rank, then debauched his wife, robbed her, and finally abandoned her to the fury of her husband. That he was in England in Elizabeth’s time we learn from Nash’s *Unfortunate Traveller*, or *The Life of Jacke Wilton*, 1594;

“*Scoto*, that did the iuggling trickes here before the Queene, neuer came neere him [Cornelius Agrippa] one quarter in magicke reputation.” Sig. F 3.

SCENE 1.—P. 220.

“Heart! ere to-morrow I shall be new-christen’d,
And call’d *the Pantalone di Besogniosi*,
About the town.”

“*i. e.* the zany or fool of the beggars. Such, at least, is the vulgar import of the words; but Jonson probably affixed a more opprobrious sense to them.” GIFFORD.

Corvino means, 'I shall be called cuckold;' as the *Pantalone* of the Italian comedy is frequently represented to be.

ACT III.

SCENE 5.—P. 248.

“yet I'm not mad;
Nor horn-mad, see you?”
 Read “Not.”

SCENE 5.—P. 262.

“Guilty men
 Suspect what they deserve still.”
 The thought is from Petronius;
 “Dii deæque, quam male est extra legem viventibus! quidquid
 meruerunt semper expectant.” *Satyr. cap. cxxv.*

ACT IV.

SCENE 2.—P. 282.

“For these not knowing how to owe a gift
 Of that dear grace, but with their shame; being placed
 So above all powers of their gratitude,
 Began to hate the benefit; and, in place
 Of thanks, devise to extirpe the memory
 Of such an act.”

From Tacitus;

“Nam beneficia eo usque læta sunt, dum videntur exsolvi posse;
 ubi multum antevenere, pro gratia odium redditur.” *Annal. iv. 18.*

SCENE 2.—P. 283.

“Mischief doth never end where it begins.”
 Jonson had in view a passage of Valerius Maximus;
 “Neque enim ullum finitur vitium ibi ubi oritur.” *Lib. ix. 1.*

THE SILENT WOMAN.

[Vol. iii.]

PROLOGUE.—P. 342.

“Some for your waiting-wench, and *city-wires*.”

“This term, which seems to designate the matrons of the city in opposition to the ‘White-Friars’ nation’ (see p. 275,) is new to me. In the stiff and formal dresses of those days, wire indeed was much used; but I know not that it was peculiar to the city dames. Perhaps I have missed the sense.” GIFFORD.

Compare;

“These flaming heads with staring haire,
These *wyers* twinde like hornes of ram,” &c.

Gosson’s *Pleasant Quippes for Vpstart Newfangled Gentlewomen*, 1595,—p. 5, reprint.

“This *wire* mine own hair covers.”

Beaumont and Fletcher’s *Philaster*, act ii. sc. 2.

“unfledge ’em of their tires,
Their *wires*, their partlets, pins, and perriwigs,” &c.

Beaumont and Fletcher’s *Knight of Malta*, act i. sc. 1.

“Deuisors of new fashions and strange *wyers*.”

Daniel’s *Queenes Arcadia*,—*Workes*, p. 337, ed. 1623.

“And haue thy seuerall Gownes and Tires, take place,
It is thy owne, from all the *City wires*,
And Summer birds in Towne, that once a yeare
Come up to moult.”

Marmyon’s *Hollands Leaguer*, 1632, sig. E.

“Excellent, exceeding, i’ faith! a narrow-eared *wire* sets out a cheek so fat and so full,” &c. Middleton’s *Michaelmas Term*,—*Works*, i. 461, ed. Dyce.

ACT I.

SCENE 1.—P. 346.

“A new foundation, sir, here in the town, of ladies, that call themselves *the collegiates*, an order between courtiers and country-madams, that live from their husbands,” &c.

They are alluded to in Maine's *City-Match*, 1639 ;

“ He had

His loves too, and his mistresses ; was enter'd
Among the *philosophical madams* ; was
As great with them as their concerners ; and, I hear,
Kept one of them in pension.”

Act i. sc. 1.

SCENE 1.—P. 352.

“ A brasier is not suffer'd to dwell in the parish, nor an armourer. He would have hang'd a pewterer's prentice once upon a Shrove-tuesday's riot, for being of that trade, when the rest were *quit*.”

“ *Quit*, as Whalley observes, means discharged from work.” GIFFORD.

An erroneous explanation certainly. “ *Quit*” means ‘acquitted.’ He would have hanged the pewterer's apprentice for being of that noisy trade, when the rest of the prisoners, being of other professions, were *acquitted*.

ACT III.

SCENE 2.—P. 408.

“ notwithstanding all the dangers I laid afore you, in the voice of a *night-crow*,” &c.

“ Jonson literally translates the Greek word *νυκτικοραξ*, a species of owl, with which we are not acquainted.” GIFFORD.

The English word *night-crow* was common enough before the production of the present play : a tract, printed in 1590, is entitled *Newnams Nighterowe ; a Bird that breedeth Braules in many Families and Householdes*, &c. ; and see Shakespeare's *King Henry VI. (Third Part)*, act v. sc. 6.

There is a Greek epigram on this bird which is worth quoting for its lively humour ;

Νυκτικόραξ ἄδει θανατηφόρον· ἀλλ' ὅταν ᾄσῃ
Δημόφιλος, θνήσκει καὐτὸς ὁ νυκτικόραξ.

NIKAPXOY, *Anth. Gr.* t. iii. 66, ed. Jacobs.

BARTHOLOMEW FAIR.

[Vol. iv.]

THE INDUCTION.—P. 362.

“nor a *little Davy*, to take toll o’ the bawds there, as in my time; nor a *Kindheart*, if any body’s teeth should chance to ache, in his play.”

“I can say nothing of this person, nor of *Kindheart*: both were well known at the time, and probably regular frequenters of the Fair. The latter was, I suppose, a jack-pudding to a quack, and Fletcher seems to play upon his name, when he makes the clown say to his juggling master, ‘An you had any mercy, you would not use a *Kindheart* thus,’ *Maid in the Mill*.” GIFFORD.

Little Davy appears to have been a bully on the town, a kind of Pistol;

“At sword and buckler *little Davy* was no bodie to him.” Dekker’s *Newes from Hell*, &c. 1606, sig. B.

(Dekker has the very same passage again in his *Knights Coniuring*, 1607, sig. c.)

“*Roughman*. Had you but staid the crossing of one field,
You had beheld a Hector, the boldest Trojan
That euer *Roughman* met with.

Forset. Pray what was he?

Roughman. You talke of *Little Davy*, Cutting Dick,
And diuers such, but tush, this hath no fellow.”

Heywood’s *Fair Maid of the West*, 1631,
First Part, sig. E 2.

As to *Kindheart*, who seems to have been an itinerant tooth-drawer, it will be sufficient to refer the reader to a tract by Chettle, entitled *Kind-Hearts Dream*, which has been lately reprinted, with an Introduction, for the Percy Society.

ACT II.

SCENE 1.—P. 414.

“*Urs.* Vapours! never tusk, nor twirl your dibble, good Jordan, I know what you’ll take to a very drop. Though you be captain of the roarers, and fight well at the case of piss-pots, you shall not fright me with your lion-chap, sir, nor your *tusks*.”

“A boar is said to *tusk*, when he is irritated and shews his fangs. Ursula’s next expression is not quite so intelligible. It may mean, (and I have nothing but conjecture to offer the reader,) never twist or play with your *beard*; as Blake was said to do, when he was angry. In this fantastic age, beards were of all shapes; we have the ‘tile beard,’ the ‘dagger beard,’ the ‘spade beard,’ &c. the *dibble* beard might possibly be a variety of the latter.” GIFFORD.

I suspect, that by “*dibble*” and “*tusks*” Ursula means the same thing: that “*tusks*” are “mustachoes,” is certain from the following passages;

“his *tuskes* tickle his nose.” *The Wandering Jew* (Description of a Courtier), 1640, (a date considerably later than that of its composition), sig. c.

“Had my Barbour
Perfum’d my louzy thatch here, and poak’d out
My *Tuskes* more stiffe than are a Cats *muschatoes*,
These pide-wing’d Butterflies had knowne me then.”
S. Rowley’s *Noble Spanish Soldier*, 1634, sig. c.

SCENE 1.—P. 415.

“*Mouse.* Buy a mousetrap, a mousetrap, or a tormentor for a flea?”

In *The Trauels of Twelve-pence* by Taylor the water-poet, Twelve-pence, after giving a prodigiously long list of the various masters whom he had served, is made to say,

“I could name more, if so my Muse did please,
Of *Mowse Traps, and Tormentors to kill Fleas*.”

P. 71,—*Workes*, ed. 1630.

and that the articles in question were formerly hawked about the streets of the metropolis, we learn from “The Cries of Rome [London]” appended to Heywood’s *Rape of Lucrece*;

“Buy a very fine mouse trap or a tormentor
For your fleaes.”

Compare too the following passage of Fletcher's *Bonduca*;

“*First Daughter*. Are they not our tormentors?

Caratach. *Tormentors? flea-traps!*”

Act ii. sc. 3.

ACT III.

SCENE 1.—P. 466.

“*Zeath*. It shall be hard for him to find or know us, *when* are translated, Joan.”

Read “*when* we are.”

THE DEVIL IS AN ASS.

[Vol. v.]

ACT I.

SCENE 2.—P. 20.

“’fore hell, my heart was at my mouth,
 ’Till I had view’d his shoes well: for *those roses*
Were big enough to hide a cloven foot.”

The present play was first acted in 1616. In Webster’s *White Devil*, which was printed in 1612, we find;

“ why, ’tis the devil;
 I know him by a great rose he wears on’s shoe,
 To hide his cloven foot.” *Works*, i. 132, ed. Dyce.

ACT IV.

SCENE 3.—P. 126.

“Madam, this young Wittipol
 Would have debauch’d my wife, and made me cuckold
 Thorough a casement; he did fly her home
 To mine own window; but, I think, I *sous’d* him,
 And ravish’d her away out of his pounces.”

“All the copies of the folio which I have examined, read *sou’t*, of which I can make nothing but *sought* or *sous’d*; and I prefer the latter. Whalley reads *fought*; but he evidently had not consulted the old copy.” GIFFORD.

There can be no doubt that “*sou’t*” is merely the old spelling of “*shu’d*,”—*i. e.* ‘scared away.’ “To *shue*. To scare or fright away fowls.” Jamieson’s *Et. Dict. of Scot. Lang.* “*Shu*, a term to frighten poultry.” Gloss. of Lancashire Words in *The Works of Tim Bobbin*.

ACT V.

SCENE 4.—P. 146.

“Thou hast been *cheated on*, with a false beard,
 And a turn’d cloke.”

U

There ought to be no point after "*on*;" for "*cheated on*" means simply 'cheated.' The same mode of expression continued till Mrs. Centlivre's time: in her *Wonder*, Don Felix says to Violante;

"'Sdeath, could not you have imposed upon me for this one night? could neither my faithful love, nor the hazard I have run to see you, make me worthy to be *cheated on*?" Act ii. sc. 1.

THE STAPLE OF NEWS.

[Vol. v.]

ACT I.

SCENE 1.—P. 181.

“ Did I not tell you I was bred in the mines,
Under *sir Bevis Bullion* ?”

Here Gifford has no note.

The name *Sir Bevis Bullion* contains an evident allusion to Sir Bevis Bulmer,—a well-known personage of those days, who, I believe, was superintendent of the Royal Mines, or at least had some situation connected with them.

Prince, in the “Proemium” to *The Worthies of Devon*, mentions that that “famous artist,” Sir Bevis Bulmer, Kt., by his excellent skill in minerals, extracted a great quantity of silver from the Combe-Martin mines, a portion of which he caused to be made into two cups in 1593, and presented them, inscribed with verses,—the one to William Bouchier, Earl of Bath,—the other (weighing 137 ounces) to Sir Richard Martin, Lord Mayor of London, “to continue to the said city for ever.” pp. 2, 3, ed. 1701.

Among the Free Gifts paid out of the Exchequer, we find—in 1603-4 to “Master Bevis Bullmere £100”—in 1607-8 to “Sir Bevis Bulmere £100”—in 1608-9 to “Sir Bevis Bulmere £500.” Nichols’s *Prog. of King James*, i. 426, ii. 191, 246.—For other notices of Sir Bevis, see *Lansdowne MSS.*, 148 fol. 25,—156 fol. 419,—162 fols. 138, 142,—169 fol. 166.

SCENE 2.—P. 196.

“ *P. jun.* Fear me not ; for since I came
Of mature age, *I have had a certain itch*
In my right eye, this corner here, do you see ?
To do some work, and worthy of a chronicle.”

Jonson, as usual, was thinking of the classics ;

"Αλλεται ὀφθαλμός μεν ὁ δεξιός.

Theocr. *Idyl.* iii. 37.

ACT V.

SCENE 1.—P. 291.

" our grave governor
Into a subtler air, and is *return'd*,
As we do hear, grand captain of the jeerers."

" *i. e.* gone back to his former situation, &c. This is sufficiently harsh." GIFFORD.

Qy. is the word used here in the same sense in which we speak of a candidate being *returned* member to Parliament ?

THE MAGNETIC LADY.

[Vol. vi.]

P. 123.

Alexander Gill's verses "*Uppon Ben Johnson's Magnetick Ladye.*"

Are printed here with strange inaccuracy: a correct copy of them may be found in Dr. Bliss's ed. of Wood's *Ath. Oxon.* vol. ii. 598 (where they are attributed to the *elder* Alex. Gill, —a mistake which Dr. Bliss afterwards rectifies in vol. iii. 44).

A TALE OF A TUB.

[Vol. vi.]

ACT III.

SCENE 2.—P. 185.

“Young justice Bramble has kept *level coyl*
Here in our quarters,” &c.

“*i. e.* (in our old dramatists) riot or disturbance. But, properly, level coil is a game in which each of the parties strives to supplant and win the place of the other,” &c. GIFFORD.

Nares (*Gloss.* in v.) says that he has found *level-coil* in no other passage of our early dramatists besides this of Jonson. But they not unfrequently employ the term: for instance;

“*Tav.* How now! what coil is here?

Black. *Level-coil*, you see, every man’s pot.”

Beaumont and Fletcher’s *Faithful Friends*,
act 1, sc. 2.

“How easie a worke

Twere for one woman to supply ’em both,

And hold her husband play to *levell acoile*!

A wooden two-leav’d booke, a paire of tables

Would do’t.”

Brome’s *Mad Couple well match’d*, act ii. sc. 1.
(Sig. c 5.)

Compare also Armin’s *Nest of Ninnies*, 1608;

“and so they did, and entered the parlour, found all this *leuell coyle*, and his pate broken,” &c. p. 28, Shakespeare Society reprint.

(where, p. 61, the editor, not being acquainted with the term, conjectures “*lewd coyl*.”)

And Taylor's *Satyre*;

“ Whose soul (perhaps) in quenchlesse fire doth broile,
Whilst on the earth his sonne keepes *leuell coile*.”

Workes, p. 260, ed. 1630.

THE SAD SHEPHERD.

[Vol. vi.]

ACT I.

SCENE 2.—P. 268.

“*Mar.* You are a wanton.*Rob.* One, I do confess,I *want*-ed till you came.”

So Lodge;

“Women are *wantons*, and yet men cannot *want one*.” *Rosalynde.*
Euphues golden legacie, &c., 1590, sig. B 2.

ACT II.

SCENE 1.—P. 279.

“*Ear.* O the fiend on thee!*Gae*, take them hence,” &c.

“The fol. reads *Gar*, which Mr. Waldron corrects as in the text.”
 GIFFORD.

Jonson was much better acquainted with the northern phraseology than Waldron, whose “correction” is in fact a corruption of the text. “*Gar take*” means ‘cause take:’ to *gar*, *i. e.* to make, to cause, is still in common use among the Scotch. I am surprised that Gifford did not recollect the occurrence of the word in various Scottish ballads which he must certainly have read,—*e. g.* in the well-known burthen,

“Fye, *gar* rub her o’er wi’ strae.”

ACT II.

SCENE 2.—P. 286.

“*Mar.* My heart *it is wounded*, pretty Amie.”

Read

“*Mar.* My heart *it is*, is *wounded*, pretty Amie.”

SCENE 2.—P. 295.

“ and where the sea
Casts up his slimy ooze, search for a weed
To open locks with,” &c.

“ This is copied by Shadwell in the *Lancashire Witches* :

‘ From the sea’s slimy ouse a weed
I fetch’d to open locks at need.’

But he honestly refers to the original : ‘ See (he says) the renown’d
Jonson in the second act of his *Sad Shepherd*.’ ” GIFFORD.

In Shirley’s *Constant Maid*, act v. sc. 3, we find,

“ Trust not a woman, they have found *the herb*
To open locks.”

on which passage Gifford merely remarks, “ See Jonson’s *Sad Shepherd*, vol. vi. p. 295.”

The herb to which this power was attributed is the lunary or moon-wort : a play called *The Unfortunate Usurper*, 1663, contains the following passage ;

“ The greatnesse of Princes Fortunes not onely forces ’um to keep open Court, but (as if *the Herb Lunaria were in the Locks*) makes all their Privy-Chamber doors fly open.” Act i. sc. 3, p. 6.

And Gerarde, in his *Herball*, observes, that

“ Small Moonewoort [*lunaria minor*] hath beene used among the Alchymistes and witches to doe wonders withall, who say, that *it will loose lockes*, and make them to fall from the feet of horses that grase where it doth grow,” &c. ; p. 407, ed. 1633.

I may notice here, that verses by Jonson, not included in Gifford’s edition of his works, are prefixed to the following books :

Coryats Crudities, &c. 1611, 4to.

The Ghost of Richard the Third. Expressing himselfe in these three Parts. 1. *His Character.* 2. *His Legend.* 3. *His Tragedie*, &c. (by C. B.—qy. Christopher Brooke ?), 1614, 4to.

The Rogve ; or The Life of Guzman De Alfarache, &c. *The third Edition, corrected*, folio, 1623.

*Meditations of Mans Mortalitie. Or a way to True Blessednesse.
Written By Mrs. Alice Sutcliffe, wife of John Sutcliffe Esquire, Groome
of his Maiesties most Honourable Privie Chamber. The Second Edi-
tion, enlarged, &c. 1634, 18mo.*

ADDENDA.

Page 39.

To the passages which I have cited for the sake of shewing that, in all probability, the true reading is "*soil* of night," add the following one ;

" And now *the night with darkenes ouer-spred*
Had drawne her sable curtaines ore the earth," &c.
Nicholson's *Acolastus*, his *After-Witte*, 1600, sig. 1 2.

Page 125.

After the words " Is not the right reading ' Let'?" add—

A line of Fletcher and Massinger's [?] *False One*, act iii. sc. 3, stands thus in the old copies ;

" *Yet* all be ready, as I gave direction."

a misprint, of course, for

" *Let* all be ready," &c.

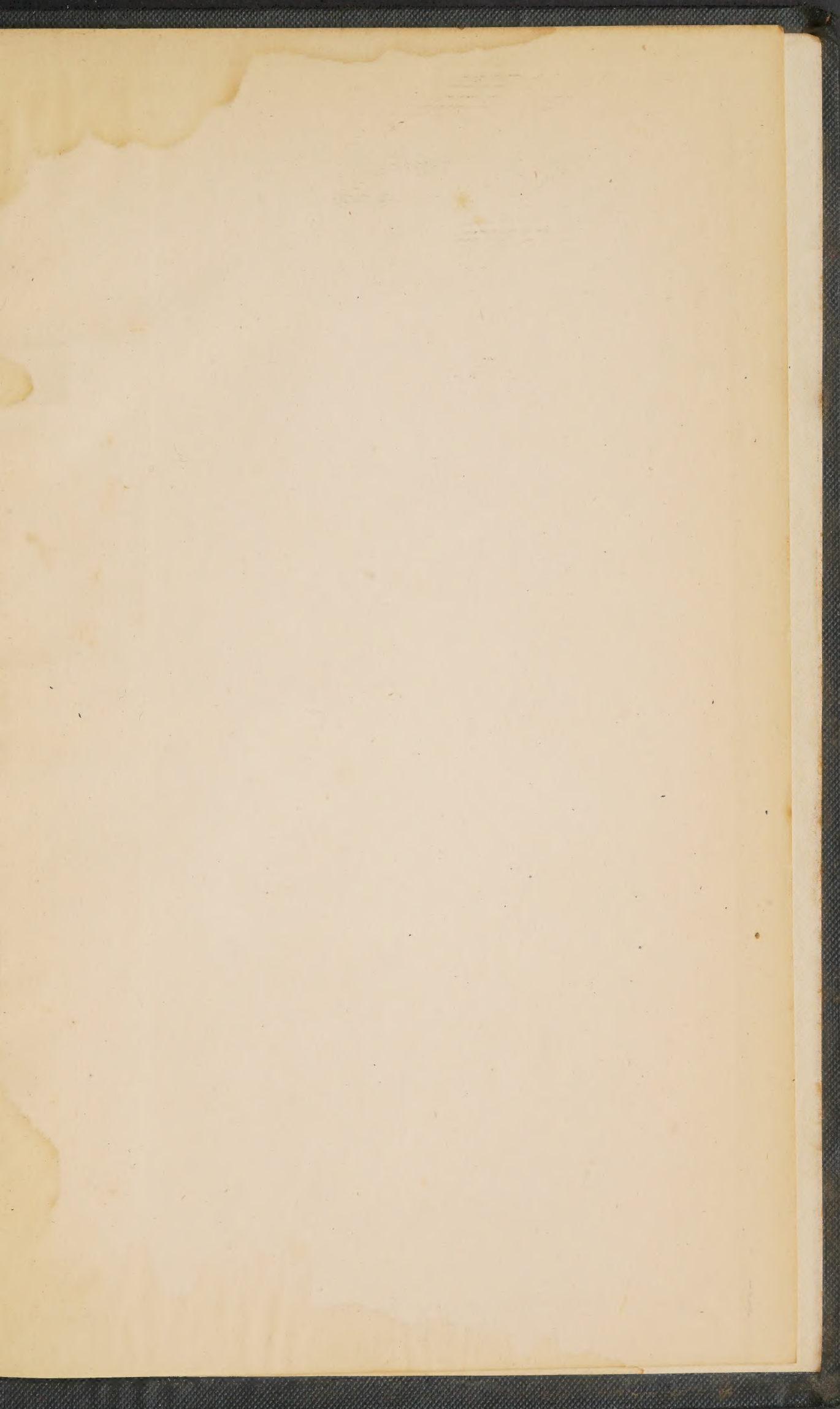
Page 163.

Add to examples of *rack* spelt *wrack* the following one ;

" The wretch thats torne vpon the torturing *wrack*
Feeles not more deuilish torment then my hart."
No-Body and Some-Body. With the true Chronicle
Historie of Elydure, &c. n. d. sig. E.

THE END.

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